

# NORMAL

The Nude, as seen by

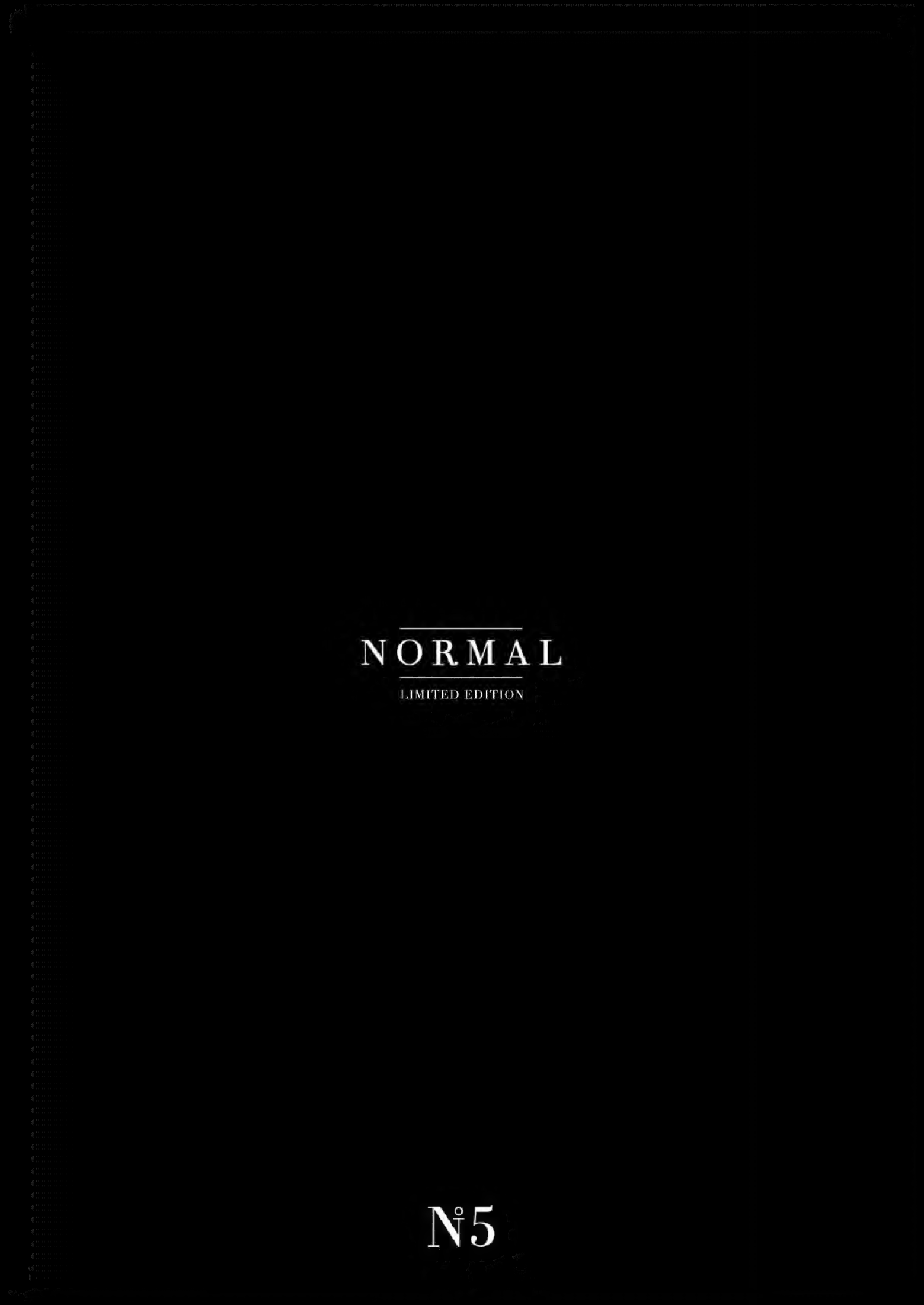
GÉRARD RANCINAN • ANTON SOLOMOUKHA • PIERRE FUDARYLI  
MARTIAL LENOIR • BART RAMAKERS • MARCO SANGES • DAVID DREBIN  
ERIC MARRIAN • ERIC CHANG • JONATHAN ICHER • MISS ANIELA • FULVIO MAIANI

Many pages having been confronted to censure and blame, this publication has been extensively revamped and has little to do with the French original version. Its French counterpart has always been painstakingly designed in order to be suggestive, high-quality and elegant, always avoiding images we consider to be crass or provoking. Should you wish to discover the genuine Normal experience, we would strongly advise you to consult the original version, which as ever will remain without artifice to its core, without abstraction, but always refined and harmonious.

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NORMAL  
LIMITED EDITION

№5

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# FOREWORD

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André Breton said «pornography is other people's eroticism». For certain people, the difference between art and eroticism is often linked with marketing factors, meticulously located in indexes and ratings of artworks sold via gallerists and brokers in limited editions and signed. For others, the difference resides in a look, a pose, lighting effects and stage direction.

For a long time, the only nudes authorized for publication were those of imageries illustrating explorers tales from the colonial era, photographs of indigenous people more or less denuded published in prestigious cultural reviews like National Geographic or in certain educational handbooks. Until the 70s, nudes were almost absent of photographic reviews and, except for some rare exceptions, all those we could find were extremely academic and most of the time touched up.

Inspired from the Fine Arts, fashion photography launched the trend throughout illustrated reviews and periodicals. One of the first was Irvin Penn, famous for his collaboration with Vogue magazine. Richard Avedon, Helmut Newton and Robert Mapplethorpe paved the way, combining portraits of celebrities with nudity, in nude or scarcely dressed poses of the post-modern era, or disregarding established protocols by creating artworks which deliberately confuse the frontiers between eroticism and art.

From now on, the frontier does no longer exist, being annihilated by advertising and fashion. After the honeyed Porn Chic, let's give way to shockvertising, the politic of shock, which sets up conventionally sculptural modern icons in a billboard format, projected on the biggest possible and the most inconceivable advertising spaces, for the most powerful result, all aesthetic principle being forgotten. Kim Kardashian (and her recent duplicate), Scarlet Johansson or even Marion Cotillard grab the headlines posing in the nude on magazines covers while Jennifer Aniston tends to remind us that she was the first one to show her butt on the glazed paper front page, far from naked John Lennon and Yoko Ono in a 1980's picture from the Inrocks magazine, signed by Annie Leibovitz.

*The Editorial Board*



What the photograph  
reproduces to infinity  
has occurred only once.

Roland Barthes

# PARTIE I

*The nude as a major subject*

# ERIC MARRIAN

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Eric Marrian was born in 1959. In 2003, he decided to come back to his first love that was photography, a subject he hesitated to turn into a career in the end of his Architectural Studies. At this time, he started a series on Saint Malo, then turned to studio photography. In 2005, he started a studio series produced in large and medium format based on a graphic and surrealist approach of the nude. This process will lead to the birth of the Carré Blanc series which he will never let go of. As an asexual representation of the nude art photography and to shape a purely graphic representation, architected and devoid of erotic tension, this series claims to be ascetic and unsensualized. Through this art and its function, he strives to make the viewer forget its primary function by reminding him only its graphic function while creating this surrealist dimension. In Eric Marrian's work, the model is partial, minimal and infinite. Curves and lines become absolute and disproportionate as they spread out of the physical frame, of the surrounding space, in a cold aesthetic, as a desire to pare down the body, to bring it back to a state of matter, raw and inert, in order to define it and model it better. Bodies are thus shaped modeled as if by a sculptor, laughing at a cheated spectator, confusing him on purpose to better serve him. He won the 2006 prize of the European Festival of Nude Photography in Arles. He continues this year, finding new inspirations as months go by. This work is now recognized worldwide and has been exhibited and published many times in France and abroad. Famous and followed by many advertisers, it cultivates a critical eye on the fashion world, signing its first op-eds in 2010. In the year 2011, he started a new project based on the use of large format color snapshots. He is also the ambassador of the Fuji House for the X digital camera and Instax products. ■









**How did the Carré Blanc series emerge ?**

Like many others I started by doing photo report, which is the best way to progress. However, I had been tempted by the formality of the studio for a long time and I finally gave in to it. I thus got closer to a photography club through which I was able to forge a bond with many photographers. As such, I started to work in the photography room. This new technical choice requires de facto a change of methodology with a more formal approach of the picture. From the first tests carried out, I quickly focused on this graphic research, on the very particular tones which are today proper to this series, with this very light beige and this absolute black, shades which enable me to move away from the common canons of the nude art photography. I am indeed not really interested in the sexual or erotic connotation we see in the majority of the nude approaches. Now, finding new ways in this field isn't that easy. If this series came so naturally, without really thinking of what had been done, I still had recognized references in this field: Man Ray, Eikoh Hosoe, or Harry Callahan, to name only the most famous of them. What was surprising was to see that this approach led to pictures which repeated themselves throughout the years. I now feel all the more comfortable as this series gathers a lot of restraints of creation: the use of a limited colorimetry, the square format, etc... Having those boundaries frames your work but, at the same time, it is an endless source of inspiration. I did another shoot a couple of days ago after a few months break, and it was instantaneous. You talk to a model as she is starting to take the pose and you stop her very fast to freeze a picture you have never done before, even though I have been working on this series for ten years...

**How would you define elegance ?**

For me, this word is meaningless when

you attach it to an artistic expression. It could be a nude photo from Robert Mapplethorpe, for example, whereas other people would be scandalized seeing his work. If I have to use this word, I could link it to the work of Pierre and Gilles who have a vision which I found very sophisticated, with openly admitted references to art history combined with a very rich rhetoric. I think that is where elegance lies for me.

**Do you claim a desexualization of your photography ?**

First and foremost, I take responsibility for surrealist interpretation. In absolute terms, you can center a female genitals in a close-up and create a picture which leads you exclusively to a graphic perception. You are not seeing the subject anymore but you are seeing what the author wanted to show you. On the contrary you can formalize a very crude picture with completely trifling body parts. Ask a woman to be on her knees and to put her shoulders down on the ground. If you take a picture of this back at this very moment, you will get the perfect picture of a phallus. Pierre Louÿs was the first to make this picture. Man Ray did it too with Lee Miller I think and we regularly find reinterpretations. Finally, instead of desexualization, we should talk about denaturation, the body being rather integrated as a writing tool. And then, it is up to the author to tell his own story, whichever it is...

**Are you a collector ?**

I quickly wanted to hang original printings of some photographs I liked at my place or at the studio. For five years, I have regularly been buying photographs during auctions or in galleries in France as well as abroad. I own quite a lot of pieces today, in an extreme variety of fields: it goes from Richard Avedon, Marc Riboud or Willy Ronis to Paolo Roversi, Albert Watson, Michaël Kenna, Pentti Sammallahti, Yang

Yongliang, Lehnert et Landrock, Nick Brandt, Sarah Moon, and many others. It's hard to find a common thread to all this...

**What charms you in a model ?**

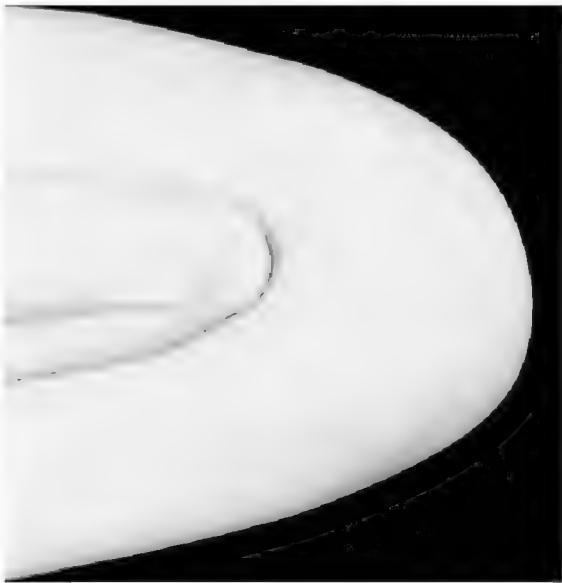
Her personality, definitely. In this series, the body is of very little importance. A flawless figure doesn't guarantee a result. There is also the way of resisting to certain poses or expressions which can unfortunately become instinctive to certain models over time. I now shoot very few Carré Blanc sessions, three or four per year, so it is important to work with models we know well, and who know how to fit in this series. When they understand the method, it becomes much easier. There are indeed many factors to handle. It is not easy to integrate but once you have come across someone who understands, you are immediately operational, even if the main thing is still to be done.

**Any equipment to recommend ?**

If I must bring up the equipment I am currently using the most at the moment, except for the Fuji XT 1 and the astounding 56mm 1,2 APD lens, I am very attached to the Intax series, especially the minis, with a photograph that doesn't exceed 8 by 5 cm. I am working with it a lot at the moment, and it is fascinating. In fact a great deal of these works has been displayed on the Fuji stand at the latest Salon de la Photo (in Paris).

**Any plans?**

I have many plans! (he laughs). In 2015, I have decided to - finally - release a book on this « Carré Blanc » series and the release may be paired with a retrospective exhibition about the work. As we have a beautiful studio in Paris with a magnificent glass wall, we are also working on a new series carried out with some Polaroid 55 film in natural light. But that is another story...







La sentir, la percevoir comme une sorte  
d'empreinte persistante, irréelle, laissée sur sa  
rétine. Il l'avait si peu, si mal vue que, pour ainsi  
dire, en lui-même : une chose tiède, blanche comme  
le lait (...), une sorte d'apparition non pas éclairée  
par cette lampe mais luminescente, comme si sa  
peau était elle-même la source de la lumière, comme  
si toute cette interminable chevauchée nocturne  
n'avait eu d'autre raison, d'autre but que la  
découverte à la fin de cette chair diaphane modelée  
dans l'épaisseur de la nuit : non pas une femme,  
mais l'idée même, le symbole de toute femme.

*La route des Flandres, Claude Simon 1960*

# MARTIAL LENOIR

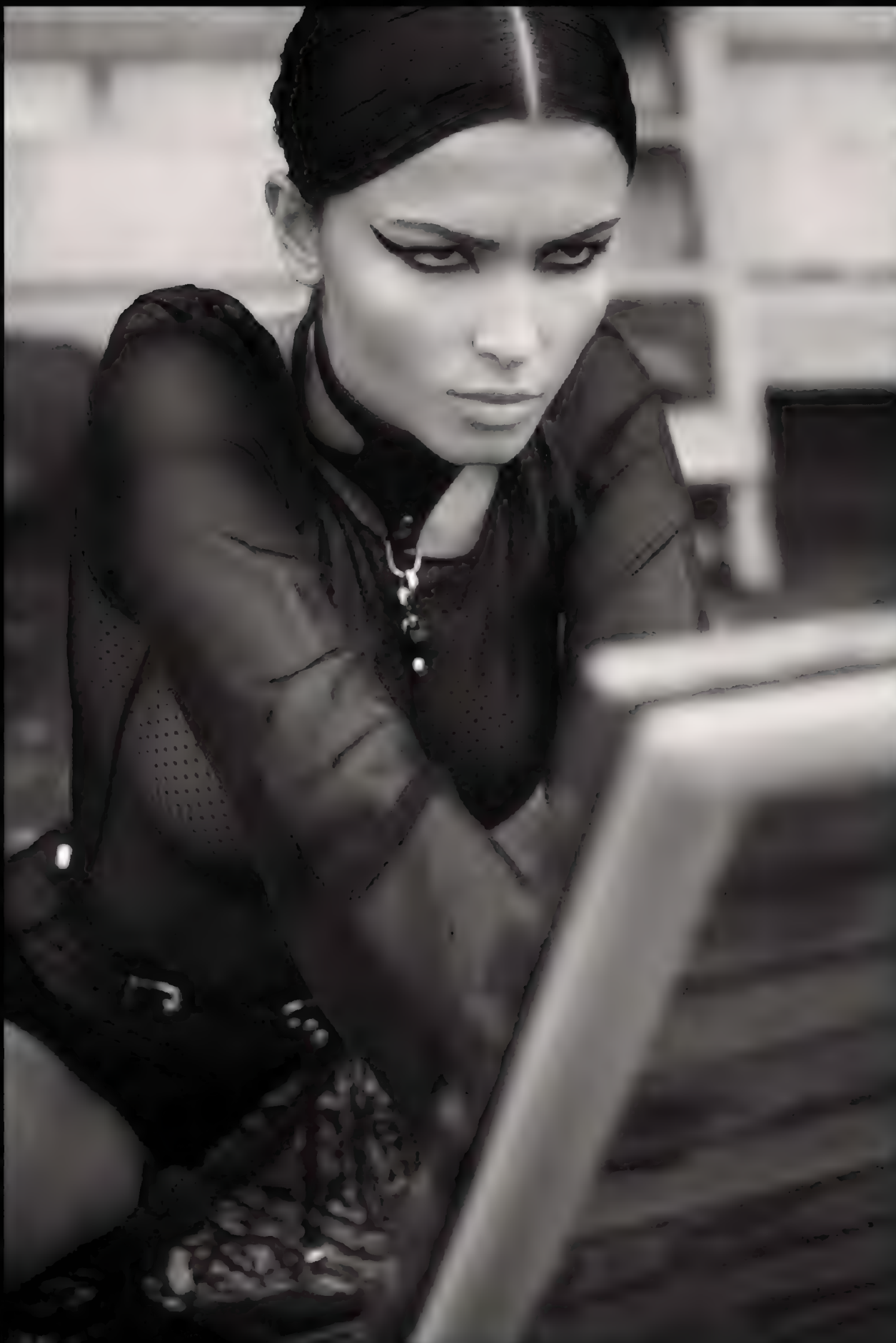
Martial Lenoir, photographer, was born in 1971 and is currently living and working in Paris. He has just recently left his studio in Pantin, located in a vast industrial wasteland, a place branded to the character. He has discovered photography at the age of thirty, «by accident», and has acquired his first camera, a Mamiya RB 67 which he will never let go of. His first three series, «The Lodge Rats» for which he has won an award at the European festival of Nude Photography in Arles in 2009), «The Garçonnes» and «Reflections of Disorder» are in-depth and carefully designed minimalists mise en scène where the boudoir aesthetic has been intensified. The model is naked, wearing corsets, boas, pearls and garters, flaunting a delicate and active pose. In Martial's work, models never smile, beauty is cold, gauzy, icy, so as to link solitude

with introspection, in the manner of his light: constantly natural. As a precious painting, the moment seems captured but without any dramatic tension. From now on, Martial undertakes many tests for agencies and is growing into fashion. But no excessive ornaments or saturated and opulent staging lies in there. Giving way to the raw: the woman is naturally sublimed, simple. She is magnified by her single beauty au naturel. As we go along his creations, the props disappear to give free rein to primitive nudity. His last series «Concrete» is its privileged witness, by the cognitive impact of the title as well as by the crude result. Martial is a prolific and passionate photographer, a Polaroid lover, of its treatments, its numerous techniques and declinations. He has experimented with the snapshot box for several consecutive years to bring out the most thorough result.











**Can you tell us more about your career path ?**

I arrived in Paris in 1995 to become a comedian. Before my 30s I was acting but mostly facilitating and event planning. At that time, and to be totally honest, I was absolutely not interested in photography. I posed naked for a few photographers only for pleasure. One day I found my father's camera in a trunk, an old Fuji 4, and I said to myself that I would do a black and white film. After a couple of good feedbacks, I bought myself an automatic camera and took pictures of an outdoor concert. And right at that time « Le Nouvel Observateur » and « La Croix » called me to put my pictures in their own newspapers. It was quite surprising. I wasn't technically good, a friend of mine who was a professional photographer whose work was exhibited clearly told me «your photos are lame, the lights aren't polished» and he advised me to enroll in a class, which I did. After three months, a friend at school advised me to go into fashion and dragged me in model agencies. I started some tests. I loved fashion, the mise en scène, I loved the idea of a painting, of the process of painting and my first pictures were very close to that. Fashion allows that: a model, a space, a location, I create my own light and staging. But in the fashion world, no one cares about painting, or no painting... culture, or no culture, and I didn't feel comfortable at all. Later, I became an assistant for culinary art and still life photographers at the Daguerre studio. In those subjects photographers are really talented when it comes to light. They set up five or

six lights and reflectors and the result is impressive. It is where I really learnt about what light was about. Fashion had too many constraints. I sometimes like constraints in space or light or technical complexity but not the constraint of people. Fashion helped me for the nude, my nude art is very close to fashion and I got to the nude through fashion industry.

**" The interest of technique is to know how to forget it**

**What is your main characteristic ?**

Hard-working, extremely hard-working. When I like something, I can work like crazy. For the Lodge Rats, I have been working for three years doing three or four sessions per week. When I was at the photography school, I was printing during the day, and at night I had set up a lab and I went on printing until four or five in the morning. So, hard-working... when I like it. ( laughs).

**The characteristic you are less proud of ?**

Pride. Very inappropriate pride.

**The one you hate in people ?**

Lack of humility. (Laughs). And the lack of humor, I can't stand people who are too serious and who lack a sense of humor.

**Why nude art ?**

When I started photography, I thought I would never try the nude. I saw everything that had been done. They were nude art masters and except for them everything I saw was boring, repetitive. Most of the time, it is about naked girls just for the sake of it. Then

came my series, «Lodge Rats». I found a place and then I had ideas to stage characters. When I start a series I never know how it's going to end. In the Lodge book there were very dressed photos and others very bare which I didn't keep because they were less touching. The very first photo of the series was the one of a stripper. So she wanted to pose naked. I did it in the lodge, hence « The Lodge Rats». It's after seeing this first picture that I continued to take others in this place. I started to discover the light on the bodies and the light of nudes which is extraordinary. When the models undressed I discovered a completely different feeling! I was intrigued. My work is now oriented towards the nude and I claim it. That is what I am famous for.

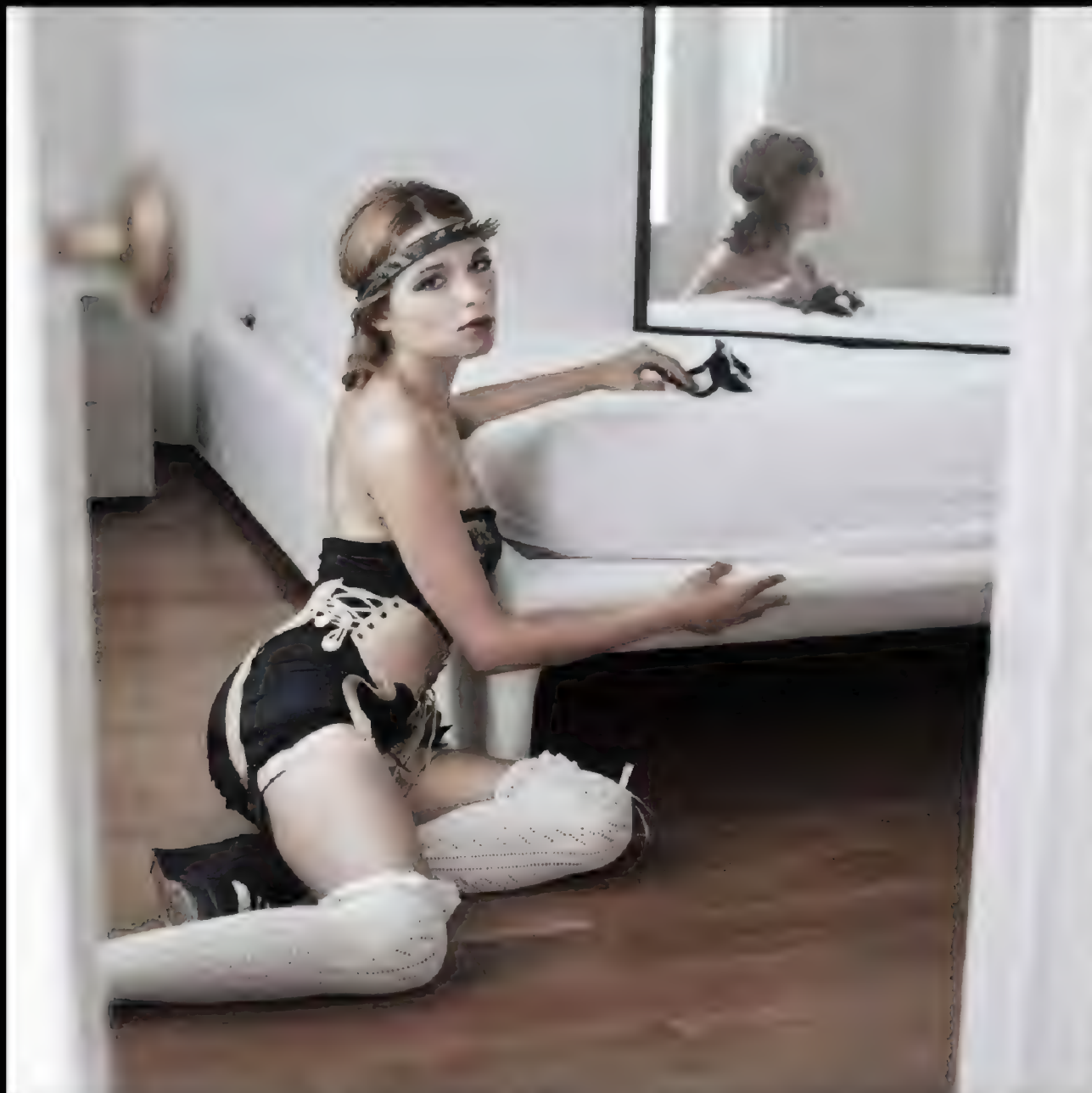
**What is your thing to reassure models ?**

With the girls who have never posed naked or who are a little reluctant, I propose them something they like and I see then if it is possible to bring-in nudity or not. But even I am embarrassed too at the beginning. I am incapable of saying to a girl : « undress yourself »! So it has to be a two-way thing. It is not until she and I feel comfortable that it's ok. Seventy-five percent of the models I shoot contact me directly now so it is easier. It happens that a girl comes by and that I show her my work and she comes back for a nude photo shoot session, it is becoming more and more frequent.

**If you could shoot anybody it would be...?**

Tilda Swinton.









---

“

Photography  
is an absolute  
short-film. No  
subtitles, no noise,  
no words, and yet,  
it tells a story



**Any neurosis ?**

It is all I have (laughs)! The obsession with old age, of time passing by.

**What mark do you want to leave in the world of photography ?**

If you are only restraining this to photography, I couldn't care less. Art is a highly spoken word. But one ambition would be that someone studies how my photos were made, not the technique but rather the staging. I think the most important thing in my photographs is the staging. By the way, the staging director's job is the most interesting of what I do.

**Why natural light ?**

Before I started my own series, I only shot with flash, flashes everywhere. With digital, all the natural lights become good. When I have a good command of a spot and its light, it's easier for me because I am free to work as I please with the model. I don't take care of the spot or the light but only focus on the model. With natural light, I have more space, more work extent.

**And why little contrast ?**

Cause I am lame with colors! My assistant at the time put me an expired film, E6 back then, slide, positive film. Before, we could do cross processing. We use the slide system and develop it in C41 and we get a very contrasted negative, very strong, and which colorimetry is

completely random. Depending on the film and the development we could get some good results. In the end, I found the picture so beautiful that I sent it to a photo contest. I won with a photo which wasn't fully mastered !

**Technique seems to be of great importance !?**

I have a mathematician training at first. The interest of technique is to know how to forget it. The obsession of failing leads to be too neat, without letting go. I am so afraid of missing a photo that I need to master. But before that it is because it I am passionate about it ! As soon as I found a new technique I studied it thoroughly and as soon as it didn't bring me anything anymore I switched to another. I am playing the chemist in a way.

**Can you tell us about a place you like ?**

The café just down the road. Nothing extraordinary but it's where I feel good.

**How do your ideas come to life ?**

It starts with a place. I will go shoot somewhere, look at the photo and will say to myself: « this place inspires me ». Then I will create my story and I will adapt it to the place.

**What is your photography influenced by**

Comic strip and cinema.

**Any indispensable item ?**

A book.

**Any bedside reading, precisely ?**

Fante, James Ellroy («Black Dahlia») or Desproges («Ma part d'ombre»).

**The sentence which unsettles you the most ?**

“Waoh, what you're doing is very beautiful.” By the way, I find it as stupid as “what you are doing is lame” without any arguments... On the contrary of someone who elaborates his criticism.

**What are your plans ?**

Find a spot to start a new series, and I would really like to do classic books covers. I have been talking about it for a while with an editor in Paris. Besides, I have printed my book «Reflections on disorder», promoted and distributed by La Musardine publishers, in a thousand copies including seventy fine art editions and twelve with numbered Polaroids. It will be available by the beginning of May in bookstores and is available now at this address:

[lesrefletsdudesordre@gmail.com](mailto:lesrefletsdudesordre@gmail.com)















“

**Not only am I provocative agent, but I am also a simulator agent. I never know when do I start simulating or when do I tell the truth. This is a characteristic of my deepest self. The audience, anyhow, mustn't know if I'm joking or if I'm serious; likewise, I shouldn't know it myself.**

*Salvador Dalí*

”



# BART RAMAKERS



Bart Ramakers was born in Belgium in 1963, near Maaseik, the Van Eycks brothers hometown. Under the influence of his father, an art amateur, he absorbs everything he can find on painting, history, typography and printing at the town library. At twelve, he starts writing and illustrating stories before applying to an art school. Later on, he learns graphic tricks at the academy of Maasmechelen, including the technique of engraving. Meanwhile, he discovers the Fantastic Symphony, Faust, Boris Godounov, Othello, the Rite of Spring and Lady Macbeth... a sounding and narrative landscape which perfectly aligns with his drawings. The source of his work can be found in all these artworks with, as main ingredients the narrative form and the pictorial of baroque and romantic music and painting.

In the 70s, he follows an art course in history at the University of Louvain. By then, his own artistic work was mainly composed of only black

and white drawings and comics stripe. His first drawings show in Louvain is such a success that all his work pieces are sold. Under the influence of Rubens or Manara, the female nudity was already an important element of his work at that time. Within twenty years and two marriages, Bart Ramakers did his career in communication and marketing. On the side, he fed his artistic themes with movies after operas, cartoons after novels, travels after travels, until the time when in 2009, he started his own artistic career. At the core of Bart Ramakers work lie classical myths, fables and legends, colored in a contemporary perspective, filled with harrowing human feelings like passion and treason, love and hate, desire and jealousy... In Bart's work, male/female relationships are tilted by a sarcastic irony. The Christian moral of suffering and guilt is transformed into a story of joy and generosity where references to art history abound.









**We have discovered Bart Ramakers photographs on the internet last year, after hours-long search ( as he himself says, “it’s hard work but someone has to do it”), and we were fascinated straight away by his Supper and his world. During a quick walk at the FotoFever editorial board, at the Salon du Carousel du Louvre, we came across the stand of the Emilie Dujat Gallery, a Brussels gallery which claims to be libertine and liberated, a sensual and sensorial space in art. After respective introductions and icebreakers, we talked about the artwork she exhibited, mostly those of Bart Ramakers, and those of Frédéric Fontenoy, an incisive photographer we have been following for a couple of years. The host then introduced us to Bart: an intense Belgian accent, comforting and immediately friendly, a humble person, creative and spiritual. Then after meeting again at a private viewing he gave on Rue Matignon, in Paris, we agreed on an interview, at Frédéric Fontenoy’s, in his photography studio and apartment, a place modeled on its character.**



**Pour commencer pourrais-tu nous présenter ton style ?**

C'est un style pictural, narratif, j'essaye de réaliser des tableaux en me rapprochant de la peinture des maîtres flamands. Je crée pour façonner des histoires, des petits films condensés. Mais je ne me sens pas photographe pour autant, j'utilise la photographie comme n'importe qui peut utiliser la peinture, la gravure ou la sculpture, pour atteindre un but. La photographie est un medium comme un autre. Mais je ne souhaite pas trop utiliser Photoshop pour autant, en créant par ce biais un aspect pictural, je veux que l'on voie qu'il s'agit là de photographie.

**Et quel est pour toi le but de ce medium ?**

J'ai quelques obsessions et quelques grands thèmes ! (Rires). Un des grands thèmes reste la religion, mon éducation chrétienne, un thème qui a bercé ma jeunesse. Dans les années 60, chez moi ce n'était pas le *Flower Power*, les *Rolling Stones*, mais plutôt Jésus Christ,

l'Eglise. Je n'ai découvert l'existence de 1968 que dans les années 70 ! Je me suis vite rendu compte qu'il y avait quelque chose qui clochait avec la religion. Mes intérêts pubères dans les années 70, étaient plutôt liés aux femmes et à l'amour, et je pense toujours que cela va nous sauver. Tout cela se retrouve dans ma photo, je remplace souvent Jésus par une femme nue, victorieuse : nous sommes rentrés dans l'âge Aquarius !

J'ai deux thèmes de prédilection. La religion d'une part et le renversement de pouvoir et de statut entre hommes et femmes. Si les femmes sont nues, elles ne sont pas brusquées ni vulnérables pour autant. Dans mes images, les femmes sont fortes et c'est pourquoi j'ai beaucoup de clientes femmes. Chez Fred, (*Frédéric Fontenoy ndlr*) les femmes sont souvent soumises, à l'inverse de ma mise en scène. Mais réflexion faite, il y a un troisième thème, un mélange des histoires : en tant qu'historien, j'ai compris qu'il n'y a pas de réalité. Même si nous sommes faits de sang et de chair nous ne sommes

pas vrais pour autant, nous sommes avant tout des histoires. Je me suis aperçu que beaucoup de personnes, et surtout à la fin de leur vie, se sont monté leur propre histoire et certaines choses ont été dissimulées, oubliées. Quand les gens regardent une histoire ils font leur propre interprétation et c'est fantastique, ce n'est pas à moi de tout révéler, de révéler l'histoire.

**Qu'en pense ta famille du coup ?**

Mes parents ont évolué avec le temps. Dans les années 70, beaucoup de gens se sont aperçus que la religion était quelque chose de social en fin de compte. J'ai toujours dessiné et peint, surtout adolescent. Mes parents savaient que j'étais obsédé par la nudité féminine mais ils l'ont toujours accepté car il s'agissait d'art. Mon père avait toujours souhaité dessiner. Au début, quand j'ai commencé la photo, ils me disaient, peut-on montrer ça aux gens ? Et maintenant ils en sont plutôt fiers et mon père a déjà participé à un shooting.









**Which picture left a mark on you ?!**

Rubens. Uncommon lights.

**If we were to remember only one of your pictures ?**

«War of the Roses» ( below). When I started with this style of photos it was a discovery. Before, I used to photograph naked women staged as many others are. And then, finally, I realized that I wanted to tell mythological stories and tales. I realized that I wanted to tell something different. My very first own photography was the «Voyage à Cythère», a circus company with the tattooed model on the train. And I thought I wanted to make a great work to put in a hotel or in a church and that is how «War of the Roses» was born. There are many genesis of photographs in my work. There are some for which I am very rational, others more spontaneous. In «War of the Roses» it was more of a vision. I saw it waking up one morning and then I only had to find the model, the outfits, the place. All in all, it took me one year to gather all these puzzle pieces. We shot in a desacralized church!

**Can you tell us about a place you like ?**

I have been into a museum in London called the John Soane Museum, a very narrow house of one of the architect for the National Bank of London. The house was saturated with Greek and Roman sculptures and there was no room left on walls or on the ceiling. It was as if I was in this architect's brain and at the same time in the catacombs of our Western civilization. I felt home there.

**Why don't you use black and white ?**

Because black and white enables to get a graphic effect very easily. The biggest challenge for me was to find a pictorial aesthetic with color. I experimented a lot to give this varnish aged and transparent look. Even if Fred does black and white and that the Polaroid technique is still marvelous !

**Jack-of-all-trades, you put your hand on design, photography and painting. Any other desire after that ?**

It's a trick isn't it? (laughs) I must tell you that I have been often asked why I wasn't doing any video as I am telling stories. I am doing some backstages but that's all. So I am going to try on video in a castle with mirrors interplays and eccentric characters but without taking picture, just the movement. The great challenge is that it deals with continuous light diffusion.

**A question on your technique: what is your fetish camera?**

Fetish with the master of fetishism?! (laughs) I won't answer with my emotions. I see Better, thanks to the digital possibilities. I have discovered the Phase 1 IQ180. I fell in love when I saw the results. I am so pleased with the focus, the contrast and the format. It is sometimes even a little too detailed to get a pictorial effect!

**Can you tell us about a movie you like ?**

Lola Montès from Max Ophüls, Citizen Kane de Orson Welles, 8 from Federico Fellini, Last Year in Marienbad from Alain Resnais, Alexander Nevski de Eisenstein... But if I had to choose only one it would be Stardust Memories from Woody Allen.

“  
WE ARE  
SUCH STUFF  
AS DREAMS  
ARE MADE ON,  
AND OUR  
LITTLE LIFE  
IS ROUNDED  
WITH A SLEEP.

(William Shakespeare,  
The Tempest, Act 4, Scene 1)

· Nous sommes de la même étoffe que les songes,  
et notre vie infime est cernée de brouillard...









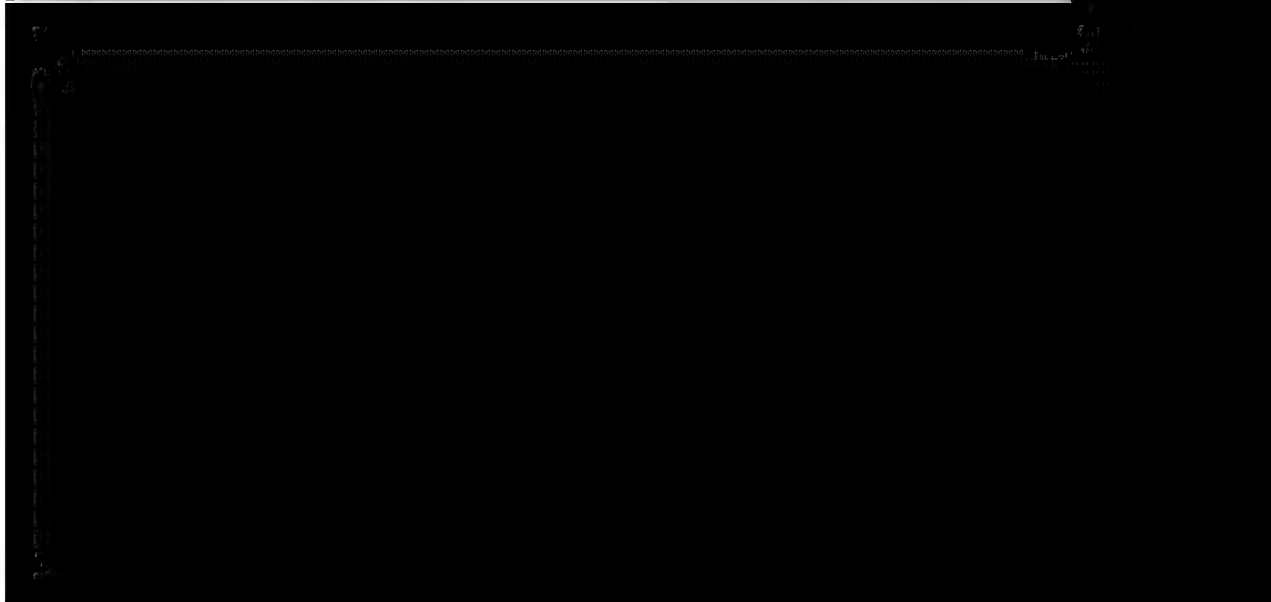


And because  
we felt that  
the result  
should be  
the same  
we have  
the same

## PARTIE II

*The Nude as a pictorial work-of-art*

RANC



**Gerard Rancinan's work is incomparable and inimitable in the sense that it is peculiarly authentic, not only in its artistic extension but even beyond that: it condemns, it disturbs and it shocks. His approach is multiple. Behind an exacerbated aesthetic, his work is incisive, it is a sharp vitriolic scalpel, meticulously dissecting modern humanity and its metaphors through an open and opulent denunciation. Here, the style is neither reassuring nor optimistic, art has to shock, to overturn generally accepted ideas and prejudices. Isn't it the very principle of art?**

We don't need to introduce Gerard Rancinan anymore, a prolific creator and photographer. Before anything, he is an engaged photographer, a hands-on type of man who doesn't use photography as a medium for a purely graphic and visual creation but more as a means to express and convey a message, an impression or a criticism. For those who don't know anything about his career, certain elements need to be pointed out. After 3 years spent at the Sud Ouest newspaper in Bordeaux as an apprentice in the photographic department, Gerard Rancinan becomes the youngest photojournalist in France at 18 years old. Noticed by the press agency Sygma, he starts covering and tackling news topics all around the world: wars, riots, earthquakes, world cups and Olympic games. Simultaneously, as a greedy and voracious researcher, he makes portraits of the fashion world, sports and cinema business as well as contemporary artists. In 1986, he leaves Sygma to start his own agency and then starts making portraits of the greatest and most untouchable people: Fidel Castro, John-Paul II, François Mitterrand, Roy Lichtenstein, Yasser Arafat, Bill Gates... and signs covers of the greatest magazines of the time like Life Magazine or the Sunday Times...

From then on, Gerard Rancinan's work is known worldwide. He is shown in numerous galleries and international museums as part of their prestigious private contemporary art collections. In 2008, during an auction at the Drouot Hotel, Gerard Rancinan became one of the best listed French photographer of contemporary art. In 2012, his rating is confirmed by a record sale of his photography "Batman girls" in London. Two years later, on May 18th, 2014, the sale of "The Feast of the Barbarians" (page 98) for 260 000 euros promotes him to the rank of the most expensive French painter (in his lifetime).

In his work, Gerard Rancinan intertwines 2 notions: artistic photography and photojournalism. Although inspired by everyday life and the reality of the surrounding world, his photographs are allegories, poetic frescoes depicting the sometimes hidden truths of the world. As a historian, he reinterprets the great classical masters' paintings like Caravaggio, Velasquez or Jerome Bosch in order to model them on himself, his interpretation, tainted with sex, drugs and rock n' roll in a dystopic universe: our own contemporary society. We met the photographer, Officer of the Order of Arts and Letters, in his studios in Ivry, a huge lab devoted to creation and research.











“ I am  
an awoken  
witness of the  
metamorphosis  
of our  
humankind.

*Philippe Muray*

**In your work, Man is at the center of everything, he is the epicenter of a “whole”... Do you wish to stretch the limits of your work ? Do you want to create and to transfigure the new man ?**

I wish nothing like that in any case! I am neither an activist nor a prophet. To quote Phillip Murray's sentence: “being an alert witness of the metaphors of our humanity” is enough for me! I escort my contemporaries, I observe them in their momentary revivals, their hesitations, their deviances, their illusions. I criticize them, I dissect their acts and gestures. In tell a story about my era, I project their own image as many lighthouses, I talk about us !

**How do your pictures come to life? Where do you find your inspiration?**

By observing all those little human beings in shirts becoming agitated but also watching TV, listening to the radio, reading newspapers, and finally paying close attention to anything that can get me some information on their physical and intellectual behaviors.

**What is your driving force in life ?**

Passion ! But also abnegation !

**Is taking photographs a way to distort reality ? In other words, to which extent is you camera lying ?**

There isn't more reality than there are lies. There is one reality, that of the author, but there isn't in any case a reality in the sense of “real world”! There is a firm stance, a framing, a point of view, a role-playing, an interpretation, a technique. There isn't any objectivity or chance. The photographer plays the photographer's part and the person

photographed plays the person who is being photographed. Photography is a moment's sham!

**What is your opinion on the mercantilism of art: can art and money coexist ?**

I think that they are two parallel worlds, one having almost nothing to do with the other. The artist who takes a pictures in his studio, who shows it to the public and who exposes himself has a totally different and opposite approach than the one who sells it to his gallery owner or art merchant. On the other side, an artist must live off his work and when a collector buys a photography he isn't buying a piece of plastic on which there is an image but a piece of a thought, of the brain of the artist. Does this really



has a price?

**What is your view on photography ? What are the aspects that still fascinate you and those which annoy you ?**

Taking pictures is a magical moment where the photographer imitates God by stopping time! It is enough to enthral me every day and every time

I take a picture. Those which annoy me the most? Nothing, no one and everything at the same time ! Or even other characters. But if I start thinking a little, maybe those photographers or others even, who see themselves in a mission to save the world and who in the end only try to save themselves! You see, that's what we talk about in the *Trilogy of the Moderns...*

**According to you, what is the photographer's responsibility ?**

It's huge! Again, the action that he is undertaking by stopping time is sacred, let's not be afraid of words, he is almighty! Photographs are “hard” memories of a fugitive moment, of a time, a landscape, a face, a gesture. The photographer is a witness and in that sense his responsibility as a smuggler is huge. He can only be humble and honest for that!

Philippe, if I take a picture of you at this very moment when we are talking, soon enough you'll leave the room, you'll walk in the street, meet new people, get old, love, change, but the picture that I did will have you frozen in that moment of your life for ever! And in a few years the people who haven't met you at that time will discover another man.

**You photographed Fidel Castro, one of the man who stayed in power the longest... Any story ?**

I didn't take only one picture of Fidel Castro. I made a portrait of him, standing on rocks defying America which, you'll admit it, isn't quite the same! There has been only 2 posed portraits of this character. The first one by a photographer of Life Magazine, when he climbed down the mountain in 1958 to take over and mine in 1994... We then hung out all night and drank a lot...mostly him!



**What trace do you want to leave in the history of photography ?**

I don't know if I really have the arrogance to believe or to think that I am going to leave a trace as you say. It belongs to the other people, those who are going to follow me, to evaluate if my work has the density, the relevance or not, to cross the river and to go on the other side of the bank, that of eternity! But, to tell the truth, for me, it's not one of my main concerns at the moment (laughs)! I just hope, and that is the feeling Caroline Gaudriault and I have during every show, in China, in France, in America, in Italy, Spain or Slovakia... that we call out to our visitors, our viewers should I say, and to our contemporaries who are taking the time to visit our shows, in great numbers by the way, we offer them a little bit of reflection, of distance with the era, some intelligence. We ask them questions that move them, it's not too bad already, isn't it ?

**How would one of your closest friends define your style ?**

Ask him, he would probably be very flattered I think! But surely with respect as he knows the amount of work, the engagement, the sincerity, the intelligence that I put in the work I produce. So, he would be lenient with mistakes and faux-pas he would find on the surface of my photographs. Anyway he would be proud of this work!

**And if you weren't a photographer...**

I am a photographer, and totally fulfilled. I am not schizophrenic, I don't have time. I have so much to do!

**God created the woman, what would you have liked to create ?**

A beautiful photography of the woman you love, but it is so hard to seize the moment of why you loved her !

**To which extent is young Gerard Rancinan different than the person he is today (if he is different) ?**

He isn't that much different, calmer

maybe but still very curious... Oh yes and more in a hurry maybe because he doesn't believe in promises !

**Your principle characteristic ?**

The persistence to behave with honesty !

**And the one you would be the least proud of ?**

Modesty ( laughs ) !

**Any neurosis ?**

Doubt... and my anxiety of a never-ending work. But also, as Cynthia Fleury would say, the fear of "the end of courage"!

**An object or a place maybe which looks like you ?**

A place then: a dune, an ocean beach, a horizon line, a forest in the Landes, the wind as a murmur, the frailty of traces in the sand, the tide which erases everything, bending weeds. My home, in fact! The sacred place where I come from!

**If you were elected President, what would be your first decision ?**

To make people happy and for them to be proud to have put me in this place! More seriously, I would ban the Ministry of Cultural Affairs which is a heresy, and replace it with the Board of Heritage! When I hear there are more civil servants at the Ministry of Cultural Affairs than there are artists in France, it gives me shivers up and down my spine! An artist is a free man or woman, he mustn't owe anything to any state. He mustn't be held accountable. He cannot on one side claim for a complete freedom of expression and on the other side accept subsidies, as it makes him automatically dependent. He must live only from the result of his work, as a butcher or a plumber does.

**You have been collaborating with the writer Caroline Gaudriault for many years. This working duet has led you to the**

**greatest Contemporary Art Museums of the world. How did the collaboration come to life and why ?**

I have always been fascinated by clever people! We will better understand why after this interview! (laughs) She is a righteous person, honest, intelligent, with an open-mind. She writes with words flowing in simple sentences. She has that passion, that curiosity, that openness on the world which make great writers. Her analyses are precise and our projects together benefit





from that symbiosis. They become more complex, deeper. But her texts are never captions of my photographs and my photographs never are illustrations of her books. They are two gazes, two visions of the world which are reunited for the shows.

### **Can you tell us about your plans ?**

It is going to be harassing for me and for you (laughs)! Do you really want me to tell you about Giotto and his angels, of

Dante, Pascal, of transcendence, of a little man lost in the invariability of the geometry of the universe... I can tell you about shows to come at the Oceanographic Museum of Monaco, at the Huelva Museum in Spain with the "Trilogy of the Moderns" which, after Shanghai and before the Museum of Cleveland, USA, stops in this wonderful little Moorish museum, not far from where Christopher Columbus left to discover America, or even about the MOMA PSI in NY. That is something tangible. But plans are such a volatile thing !

# IANNIS PLEDEL



*"I love photographs which bring out a life energy and that we take the time to look at. Through every new reading, the spectator finds out an element which went unnoticed until then. There are some keys, different plans and references."*

Iannis PleDEL was born in Nantes (France) in 1981. Trained with silver film, he settles in Paris in 2002 to take economic studies at the Sorbonne and to get a PhD in communication.

His artistic vision nourishes his photographs in the fields of portraits, advertising and fashion. All his images tell a story, capturing sensuality and strength which are both play with our imagination.

Artistically speaking, he is writing and illustrating a series of tales about the Seven Deadly Sins. Each tale is the personification of a sin offering a sublimed refined beauty through black and white and conceived with a sharp sense of composition. For him, if a photograph is what we see inside the frame it is also what is outside and what we don't see. In the same way, a photograph is as much a suspended moment, frozen on the film roll, as the moment preceding or following the action and which is alive in the spectator's head.

"Certain photographs are thought-through and elaborated, a little like in painting, we throw an idea on the canvass. And sometimes it is the opposite, the outside imposes itself on us and the photographer receives and captures the instant. These two movements answer to each other, that's what is exciting with photography, that on one side there is creativity and on the other side, there is the captured moment."

He believes in the importance of a movement, of a dynamic style, he likes to play with bodies, unveiling them in surprising contexts. Naked or dressed, they must be genuine for the photo to be touching. He likes to work with models or comedians who know how to play their part, how to have fun and with charisma.

"Shootings in Venice at 3 o'clock in the morning, for the tale Sang Vermillon takes a lot of energy. They have created some picturesque situations and some cold sweat. In the silence of the alleys and small squares one could think only cats claim ownership of the city. Oh well, no, Venice is a city that never sleeps! You must be ready for anything for a good photo."

His personal works were exposed and can be seen at the Galerie Bettina (Paris, 6th Arrondissement).





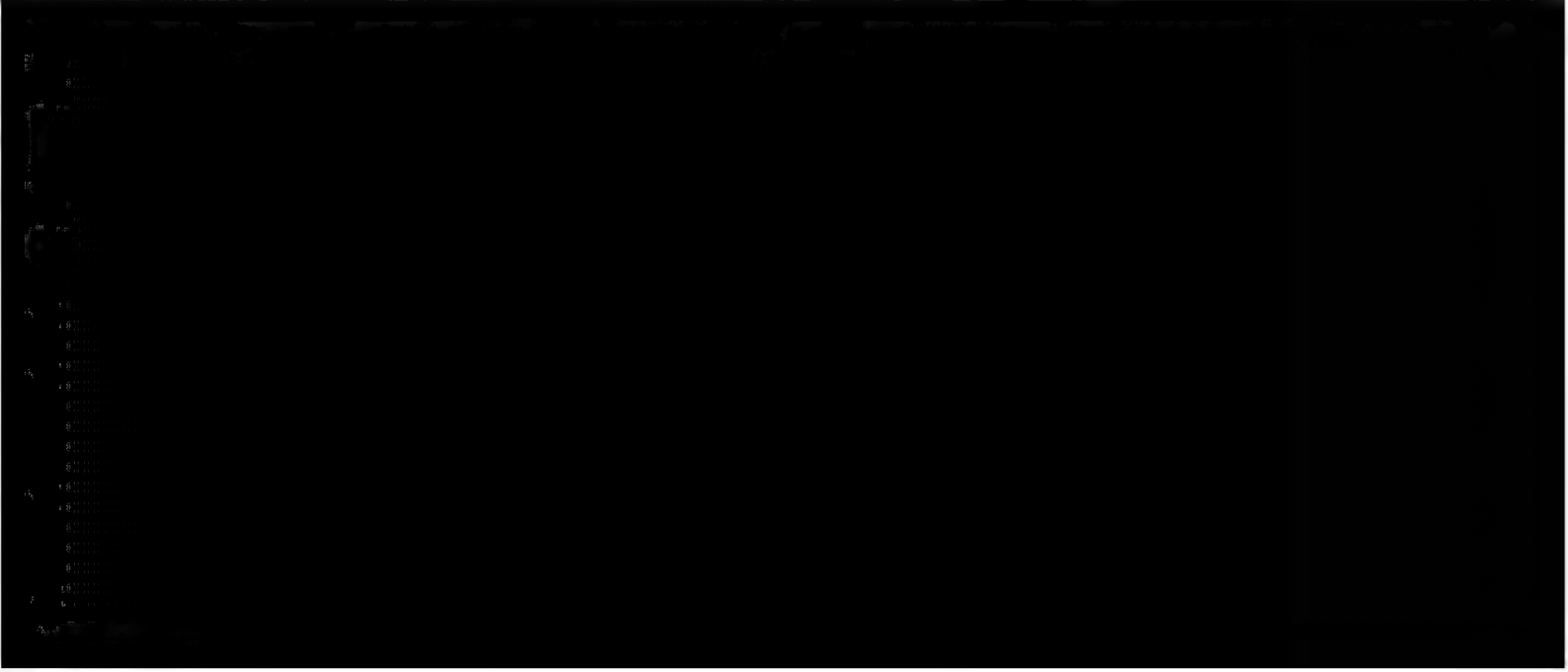


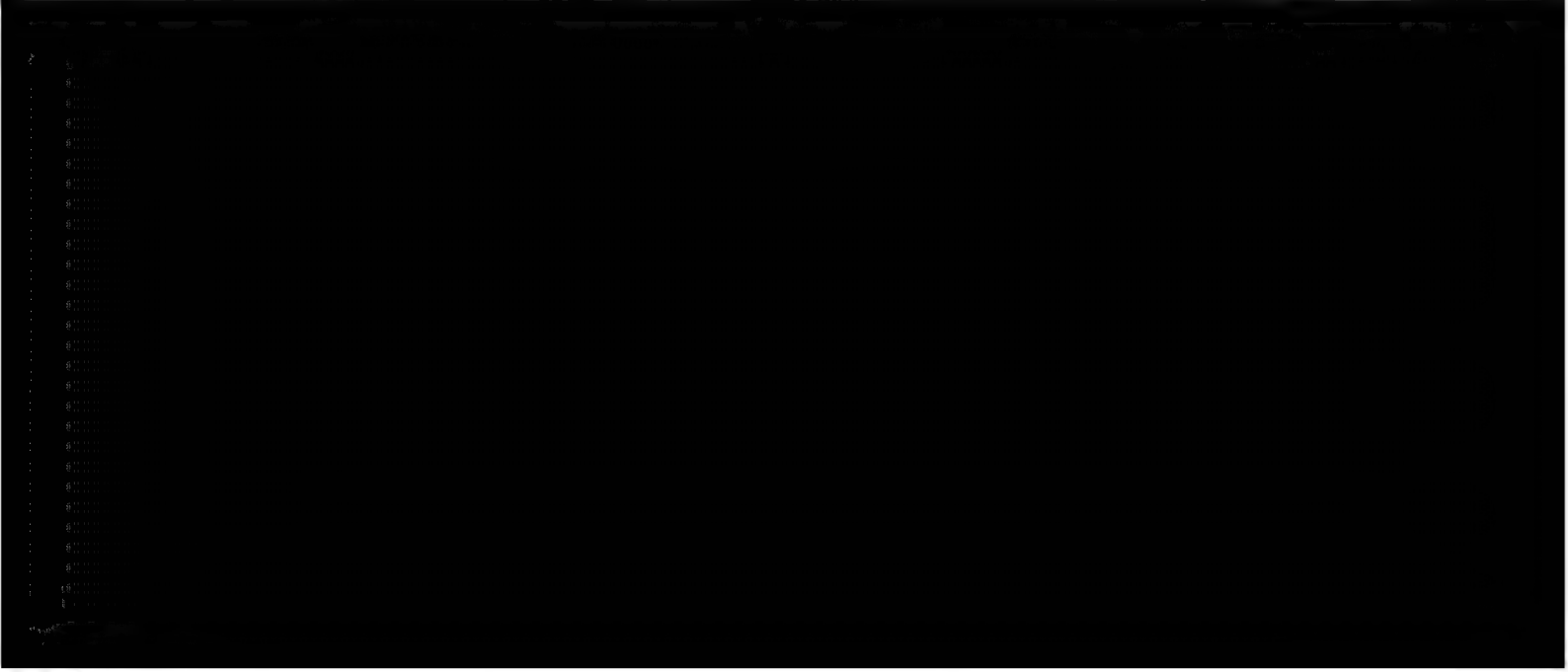
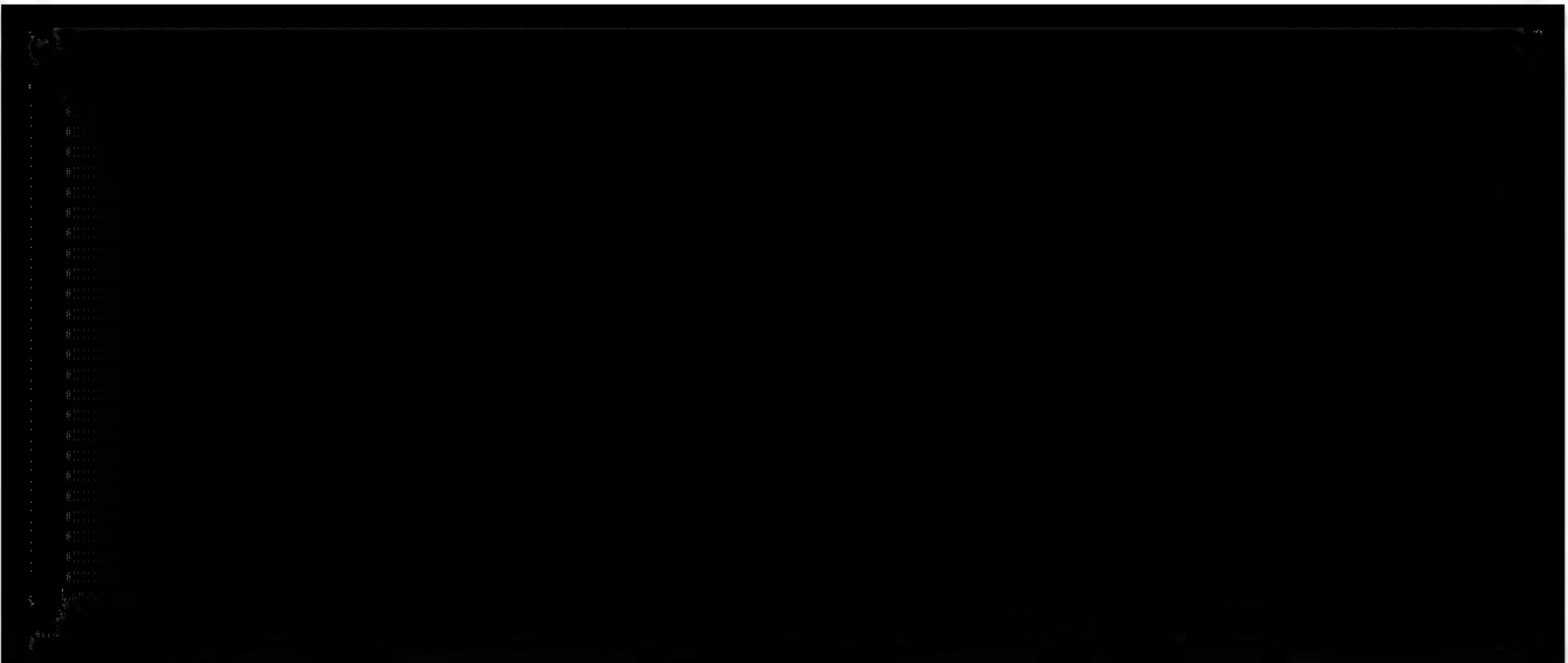














# PIERRE FUDARYLI

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Pierre Fudaryli was born in Mexico in 1984. From a very young age, he develops a deep interest for the visual arts. He then studies by himself. At the age of 11, he takes painting lessons but decides to stop as he had the feeling to be artistically restricted and that he couldn't freely express himself. At 12 he discovers the painter who will become his major influence, Salvador Dali. Two of the artist's pieces of work will spark Fudaryli's imagination (Corpus Hypercubus and the inaugural Carne de Gallina) before diving in the surrealist movement through Remedios Varo, Marx Ernst or Chirico. Those artistic personalities have developed a distortion of reality, of imagination and had a strong fondness for the representation of the absurd. These notions became the artistic leitmotiv of the Mexican photographer. After passing through a school of architecture he gets accustomed to the use of digital tools

used for architectural projects. Those tools offer him the means to tackle the artistic creation with fresh eyes. Fudaryli's work focuses on human nature, its passion, its strength, its excesses, spirits and death. The daily geometry of our death, of our birth, until we stop dying, compose what he calls an "altered reality of human energy" which describes in a graphical way, behaviors in different states, different vectors steered in many directions in a fractal manner, at the same time introspection and projection. In his shots, the artist doesn't only satisfies himself with capturing a two-dimensional vision but in a hepta-dimensional one. Every spatial axis is analyzed (north, south, east, west, high, low as well as the one you are at) and thus freezes a moment of our human supra-reality. Pierre Fudaryli is constantly experimenting different techniques, venturing into sculpture and video, among other things.





**When did you realize that you wanted to become a photographer ?**

Mid-2010, I received an offer to appear in a neo-surrealist art book. Before this offer, I had been working on my compositions on deviantart.com (artistic website where anybody can subscribe and show his graphical or literary creations, Editor's note). I reworked on people's pictures that I liked. It was a big problem, especially legally speaking, to get the permission to work on other people's pictures and I decided to borrow a camera (at the time, I had no idea how to use it). I talked about it to two of my friends who already knew my work and I started to take my first pictures. I then was using photography as a medium.

**Any neurosis ?**

Having an explosive temper since I was born! That's why they called me "Furdaryli". Three days after my birth, my mother nicknamed me "furor" because I was always angry. Then I mixed "furor" and "Dali" who is one of my favorite painter and who has been an influence in my work since forever.

**What are your main influences when it comes to art ?**

Artistically, it would be Salvador Dali, Caravaggio, Da Vinci, Joel Peter Witkin, Egon Schiele, Gottfried Heilnwein, Francisco Da Goya, Hans Ruedi Giger and many others. Musically, rather Pink Floyd, Wagner, Jack White, Led Zeppelin, Mozart... Literature : Khalil Gibran, Philip K. Dick, Friedrich Nietzsche, Plato, Isaac Asimov... And cinema : Tarsem Singh, Terry Gilliam, Stanley Kubrick, Daren Aronofsky, David Lynch, Gaspard Noé...

**What is your vision of the nude in photography, and how do you use it ?**

The nude is the simplest and most genuine means to express a concept where expression, pose, form, texture and light must each tell a story. When the image is only used as a medium for art (body and pose are part of something more complex and controlled), it then transforms into a symbols' receiver to convert a sort of graphic manifesto based on dreams, myths, scientific writings or stories.

**How do your pictures come alive ?**

A lot of images are the result of an experimentation of form and light, it comes gradually as the shooting goes, I don't make any plans. This research is completely left to chance. But there is another side to my work where everything is completely under control. I take on a first research on the concept, I do sketches, I look for the best models...Then come hours of montage with Photoshop. I usually work alone so a trustworthy and comfort relationship must be established with the models so that they really deliver something.

**You have a special predilection for the female subject but the women in your artwork often appear with hidden faces or deformed. Why ?**

In Mexico where I come from, it is very common that a nude is misinterpreted. I do it in order to preserve the social integrity of my models as they often fall victim to a moral and absurd criticism from society. It's very rare to see in my work models dedicated to the establishment of a pattern : I never

paid for someone to get undressed, so I always ask myself if I can use their faces to publish them, if they agree or not. But in most cases, I am not at all interested in the face, because I am not here to depict a person, the model, in particular. My approach is to make this person a concept, an entity, so it is preferable in this case to not have any specific face.

**Do you remember the first time you saw a naked woman ?**

Of course ! I remember and I will never forget it ! I was more nervous than my model ! Not because of seeing her like that or out of modesty, but by fear of the model's look or of the doubt she might have had about the seriousness of my work. I even left the room for a while to give her the space to prepare herself. And suddenly Dany (my first model) came completely naked not knowing how she wanted me to put the bandages on herself. During this shooting I used acrylic to create a sort of censorship and give some color and texture to the picture.

**According to you, what is the limit between eroticism and nude ?**

I think this frontier comes from the spectator himself. Certain nude pictures aren't erotic at all to me, whereas for some people they are. For me, lingerie is far more erotic than its absence, because you arouse the spectator making him imagine what is underneath, thus there is a purposeful sexual connotation. I prefer the absence of clothes as the body is sublimed, purer and more natural. A gesture of the hand, self-censorship of the pose, shadows are what can charge an erotic picture without being obvious

---

or vulgar. The limit in my work sets the direction I want to give to the picture. Either a glance where everything becomes completely passionate or a simple exploration of the form, the texture, the color, and the light or a conceptual and surrealist composition.

**What is a good picture for you ?**

It's the most difficult question! There are pictures that we feel and others which say nothing to us. I think a good photo is one that has a soul.

**What is irrationality, surrealism and how do you use it ?**

The concepts I use in my work are human passions, metaphors and myths... The world of dreams. How can I represent something intangible in a tangible manner? Like a need to resort to absurdity, irrationality and impossibility. That where the surrealist or metaphysical side of my work resides, stories become conceptual objects and common symbols to transmit a possible

and unlimited reading.

**What is the photographer's responsibility ?**

Trying to leave a mark in the audience's mind, to arouse enthusiasm and to transcend the picture's plan to challenge their imagination by giving them a real aesthetic and sensory experience.

**What have you sacrificed for photography ?**

I left architecture on the side to follow my dream, willing to create a singular language through art.

**What would you like for your next birthday ?**

If I could choose a material thing, it would be a professional team. If I could choose an event, it would be to be known by international museums, and thus being able to get in touch with the great masters of art.

**Why is geometry so important for you ?**

I don't understand maths but I understand geometry which is more chaotic. An event can be composed of geometric patterns, for me, geometry is a visual aid. It allows the spectator to be guided through my work. Maybe I am an obsessive-compulsive trying to control the way you should perceive my pictures ! I put all the waste of my life into my works.

**Can you describe the evolution of your work from your first projects until now ?**

I started being influenced by Dali as you can see. And one day, I told myself that something had changed in the perception of my own work. "Influences are very important but they become healthier when you forget about them". This thought has been a watershed for me and I started to search my own language and never stopped searching ever since then. I started becoming very surrealistic then I tried to explore form and color, textures and feelings, and then I tried again to express a more complex and complete idea after having gone through the other steps. This is the apex of my research.

**Any projects ?**

In 2015, my project is to produce a maximum of work on the theme: "In light and darkness, back to back, so self-conscious of their ignorance." My idea is to have enough material to create a speaking book narrating more than a thousand dreams and concepts under this dichotomy which happens at all levels of the human conscience.



MY HEART GOT BORED  
OF JOY, DESPAIR, FERVOR,  
HOPE.

THE LEVIATHAN'S JAWS  
WERE CLOSED ON ME.  
NAKED, I LAID ON THE  
THE BANKS OF DESERTED  
ISLANDS.

THE WORLD'S WHITE  
WHALE TOOK ME INTO HER  
ABISS.

AND NOW I DON'T WHAT  
WAS REAL IN ALL THAT.



# The American Foreign Investment until the New Century

by JOHN HENRY COHEN

NEW YORK: THE MACMILLAN COMPANY, 1902.

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# PARTIE III

*When fashion takes off its clothin*

# NÖT

After a period trying his hand at sculpting, Nöt tentatively started with silver image photography.

In 1996, he met Audrey Tabary, a well-known photographer practising in Marseille, and it radically changed his way of perceiving latent images.

In the next few years, he thoroughly explored the discipline, experimenting with various photographic methods and processes. He settled down in the Pyrénées (South of France) as a Photographer/Author.

Nöt is not very interested in specific photographic techniques and doesn't belong to any specific style or school; he prefers showing feelings through his art.

In 2014, after several years devoted to photographic projects carried out with various artists of theatre, dance & music and with Sony/ Columbia/ Sculpteo..., he went back to exhibiting his work in

galleries, festivals and other places including any available walls. "Lhynceul"

This exhibition is the phantasmagorical evocation of the relationship "Microcosm/Macrocosm", the "Lhynceul" series dresses up salient feminine forms in a chaotic, dark and preponderant nature.

The models spread themselves full-frame, in mannerist and bewitching attitudes, both revealing the omnipresence of the contemporary corporal appearance and the erring ways of the mind concerning our surroundings.

By diverting the "double exposure" technique and by mixing panoramic assemblages (up to 200 images per work mixed in Kolor Pano Pro), "Lhynceul" dissects minimalist bodies to bring out the crawling and indomitable fragments of a hereafter despised nature.

*model : Morgane Ray  
drone pilot : Fab Lejaille*



























# MASSIMO VECCHI













The world has records of amazing photographers, both past and present, and Massimo Vecchi, from Sicily, Italy, has gotten a spotlight on the list of the ever-flourishing professionals in photography.

Art and photography were like embedded talents that could not be ripped off in Massimo.

He developed a profound love for these at a very tender age and held on to this dream by pursuing a career in art and photography then graduating as an architect at the University of Firenze. He went further in his photography career by working as a photographer in a number of advertisement companies and magazines in Italy. Mr. Vecchi is a seasoned professional and he is renowned for his good taste, full details, esthetics and elegance in his photography. His excellence has brought him to the fore in his profession. Part of his present successes include collaboration with fashion and lifestyle magazines across countries and continents. Among a high number of catalogues and other commercial jobs that he has performed in his past 25 years of career.

Massimo is the art director and the head photographer Spazio Cromatico and IAM Cromatico Productions. He presently owns two studios, one at Catania and the other at Barcelona.

He has the privilege of mastering series of annual events around Europe, and at the moment, he is working on many exhibitions, which includes a book to showcase his projects and achievements.





















# DEDALUS

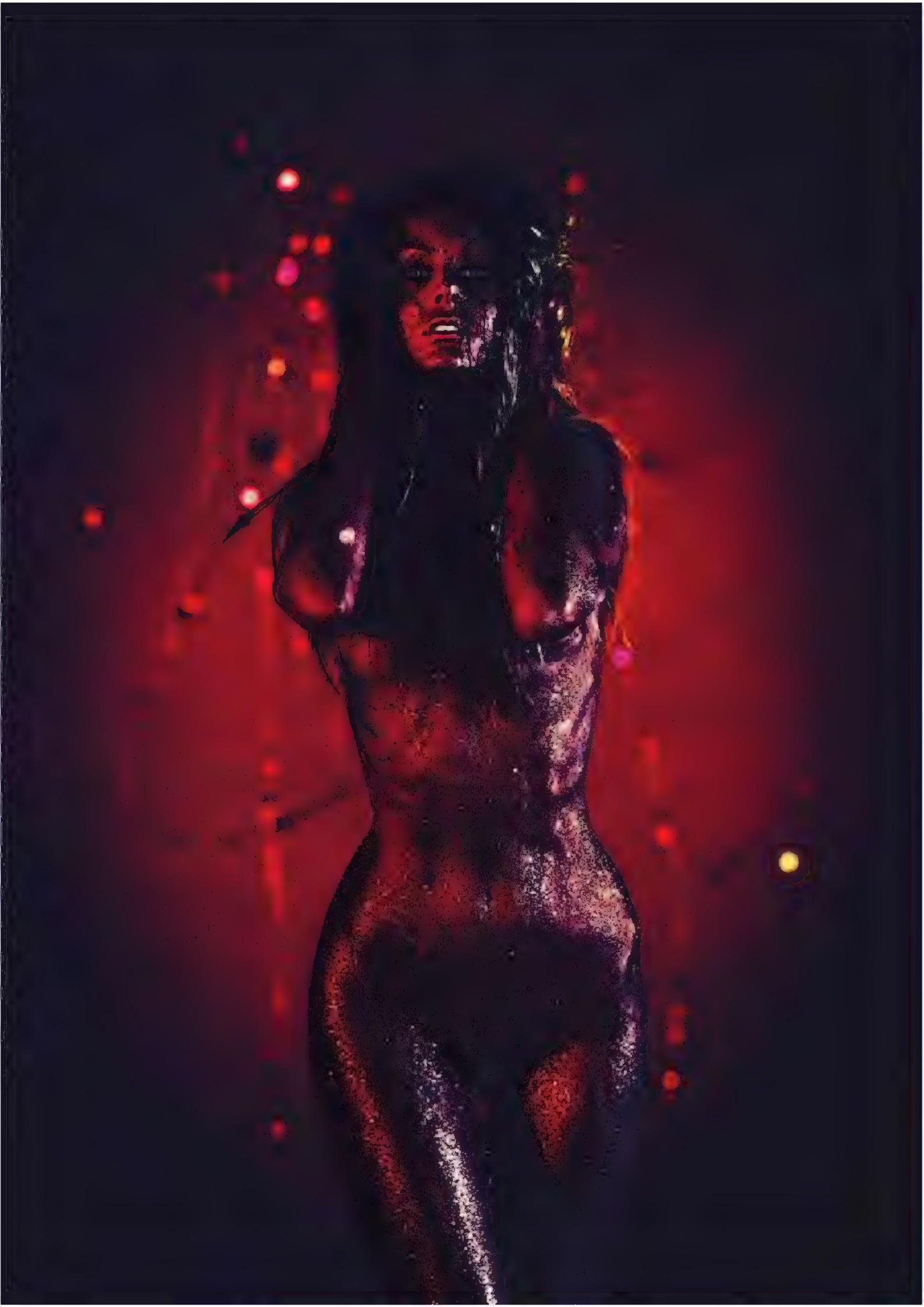


I don't think it is possible to qualify the work Dedalus and certainly not with the notion of style. Because what I read in the photographs of Dedalus, it is not an expression of style, but of a humanity, a gaze that looks at all the others humans with kindness and sincerity. I think what motivates Dedalus in his approach, it is above all, the meeting. For him, photographing someone is entering in his intimacy, at the nearest of a singularity, an originality, sensitivity, a crazyness sometimes, an otherness especially. That may be why he went slowly towards the nude. But to me, it is not a body that he photographs, but the skin, the carnal envelop, liberated. It is not erotic nude, naked voyeurism or free nude. This is primarily

a shared nakedness, a nakedness invested through dialogue between who is photographed and the one who's watching. The perfection of the body is not in order. It is not to make nice with beautiful, it would be too simple. It's nice to go into a common path, long prepared before the meeting, nourished by words, music, perfumes. Dedalus brings his model to detach gradually from an image and don't asked them to make another one. Nothing is artificial in his work, everything is anchored in reality. A real reinvented by photography, a deep and sincere real, real truth-seeking. A raw and naked truth.

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*Dedalus*





**What is your vision of nude in photography ?**

I have no vision of the nude itself. I have long seen this as a technical exercise to work on the light and curves. Something boring to do even if the result can be fun to watch. Then I finally find my front door which is emotion, approach closer to portraitist than light sculptor. Abolishing the border between the one who made the picture and the viewer.

**Is there contemporary photographers you admire ?**

Admire is word too strong. I admire writers, musicians, poets, designer fragrances, architects, but in image, it is difficult for me. As a practitioner, I have a look at the work of my colleagues rather hard. Let's say I'm rather intrigued and curious vis-à-vis some work. I am flabbergasted by the virtuosity of a Nabokov or the passion of a Henry Miller all my life, but photographers who have marked me, fail to keep the length except for a few rare exceptions. I love those who have a free approach, unique, personal, intimate, crazy, sometimes disturbing.

**Your main influences in terms of art ?**

The painting has marked my journey, the Flemish masters and the Pre-Raphaelites but above all the evolution that led from figurative painting to abstract. Photography is still young.

This is why I do not really think that photography is major art. The digital object is becoming a chewing gum we chew and throw away waiting for the next. Although obviously I recognize a lot of great artists in photography. One can make a beautiful picture almost by accident, it will never be the case for a symphony, a novel or a painting.

Photography lives in the contradiction of being quick and easy to consume while it may also request a tremendous job of building and reading. Easy to look at but not so easy to read.

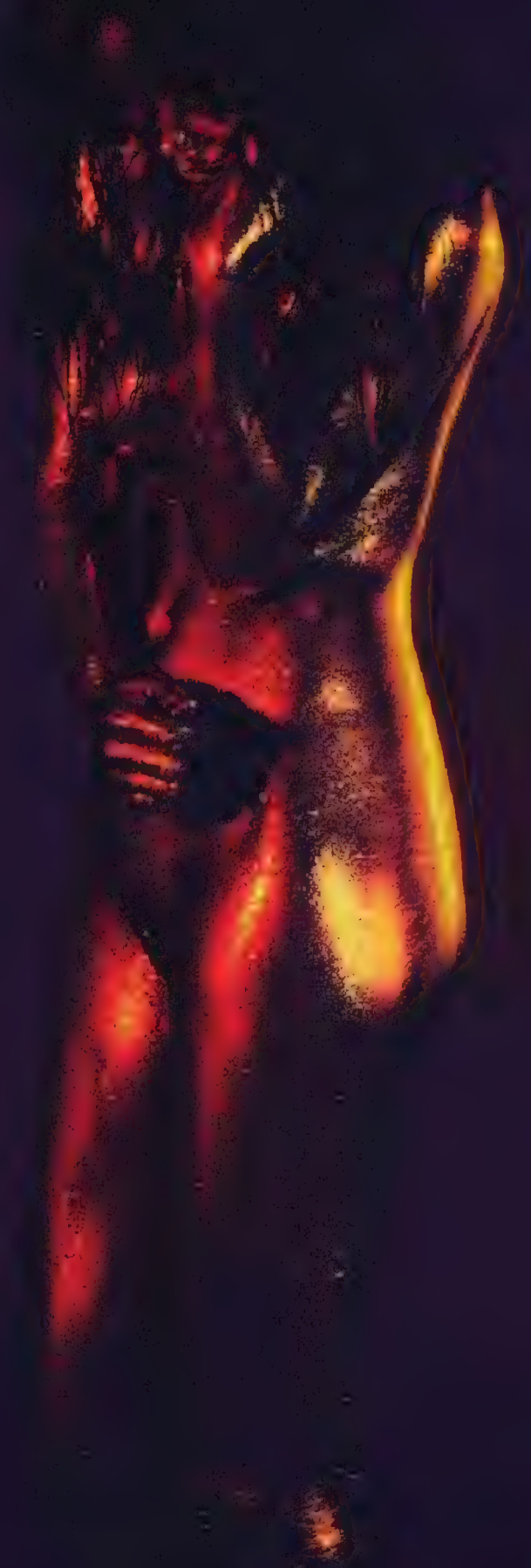
**What inspires you in these women's bodies ?**

It is not so much the body that people in those bodies that interest me. I am fascinated by these models using their body image, who can speak well and especially who make available to strangers who they lend themselves to that they in turn say something.

With each person I photograph, I make a different and rich journey. I often face me people who do not have the same borders (mental, physical, social) than me. This is the uniqueness that I research and I try to speak with photography.

**Your plans ?**

Meet. Photographing. Expose for those who want to see. And again. In a word, continue.

















# DAVID --- DREBIN



Photo © David Drebin

David Drebin's work matches in a unique way voyeuristic and psychological points of views. Drebin offers the spectator a dramatic glimpse of feelings and experiences that a lot of us have most likely felt and gone through at a certain time of our life. After finishing his studies at the Parsons School of Design in New York in 1996, David Drebin rapidly stood out as an internationally renowned photographer with his pictures of movie stars and of celebrities in the world of sports and art. From now

on, he is famous for his pictures with a strong erotic charge, made up of plots and questioning as the author reveals: "I love pictures that have a duplicity and hidden senses". American love stories conjugated with urban landscapes are at the root of overviews, portraits and sculptures at the neon of David Drebin. He places solitary women, in evening dresses or undressed, in apartments looking like paintings, terraces or hotel rooms. He shows an almost liturgical veneration of feminine legs.





Photo © David Drebin

The one  
who doesn't  
master the  
nude cannot  
understand  
the principles  
of architecture

*Michelangelo*





Photo © David Drebin













## Chit-Chat with DAVID DREBIN

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### **Do you have obsession when creating a photography ?**

Obsession to be truthful.

### **What is your vision of nude in photography ?**

No vision. Key is for the viewer to imagine as we rarely are obvious with what we show. We show so viewer can imagine what we don't show.

### **What is a good picture for you ?**

One where you can recognize who made the photo. One where you can «feel» something.

### **Could you make it as a war photographer?**

Wish I could but scared of guns.

### **Your favorite movie ?**

*Blazing Saddles*

### **Your héro ?**

My Mom

### **What is for you the limit between eroticism and porn ?**

We don't put words in a box.

### **Why the light and colours are so important to you ?**

Rarely think about either. We just do what feels right.

### **Aside from photography, any others passions ?**

Psychology and understanding people true intentions and what is important to them.

### **What recommendations do you have for someone who wants to begin shooting ?**

Just do it.

### **What question would you like to be asked !?**

I always like to ask others what is the greatest compliment they have ever received. The answer says so much.... about them!

### **Any projects ?**

Working on next book «Chasing Paradise» to be published by teNeues in fall of 2015 with exhibitions around the world.

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**Become  
interested in  
others and they  
will become  
interested  
in you.**

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Photo © David Drebin

1975-1976













# FULVIO MAIANI

Biography

FULVIO MAIANI





Tainted with eccentricity, Fulvio's photography is provocative. As a fashion photographer, he is looking for perspectives in the most uncommon places like a psychiatric hospital, car racing tracks, futuristically reinterpreted and refurbished studios... This Italian man has been searching for twenty years to reinvent the ordinary, using lights and colors, making his models pose in a proud and deliberately claimed way, asserting their sensuality and their sexuality.







**One word to define your style ?**  
Cinematic !

**If you weren't a photographer ?**  
I'd be a professional cyclist or a painter !

**Which movie would you advise to watch ?**

"My Uncle" from Jacques Tati, "*Eternal sunshine of the Spotless mind*" from Gondry and all of Stanley Kubrick's work.

**What should one do to seduce you ?**

That's a question for my wife! Enticement for me is being able to activate all the senses at once: beauty with sight, aromas with smell, skin and touch, words as flavors to listen to and taste.

**What is your vision of the nude ? How do you use it ?**

I think that nude alone is irrelevant. I prefer eroticism and sensuality. I see so many nude pictures around me but very few are sensual, too much depends on the model's attitude, without any thought for harmony between the style, the way they're clothed or nudity. I always try to put a little bit of eroticism and sensuality in my photographs. It is like a game. The most difficult thing is to find the right balance with the model.

**How do you choose your models ?**

I do exhausting castings! (laughs) More seriously, there isn't any method, I

prefer instinct. And when I see the perfect girl, I know it.

**The part of the female body you prefer ?**

Everything as a whole.

**Do you have any beauty criteria ?**

Not at all! I like being surprised by something new all the time. Beauty isn't an exact science. Sometimes I find beauty in imperfections.

**What charms you in a model ?**

Personality and good seductive powers in front of the lens.

**How to reconcile personal and commissioned work ?**

There is always a personal part in commissions. My creativity is also born from the customer's needs, however, my photography is always an expression of my personality.

**Describe what needs to happen for a nude model to pose in such a provocative way for you ?**

First of all, I respect the person. I never force a woman. I never make her feel uneasy or ask her to take a pose she isn't comfortable with.

**What is your thing to find inspiration ?**

I don't have a thing! It just comes, I cannot explain it. And when it doesn't

come, that's the problem.

**What is the most successful aspect of your life ?**

I don't know yet, maybe my life itself !

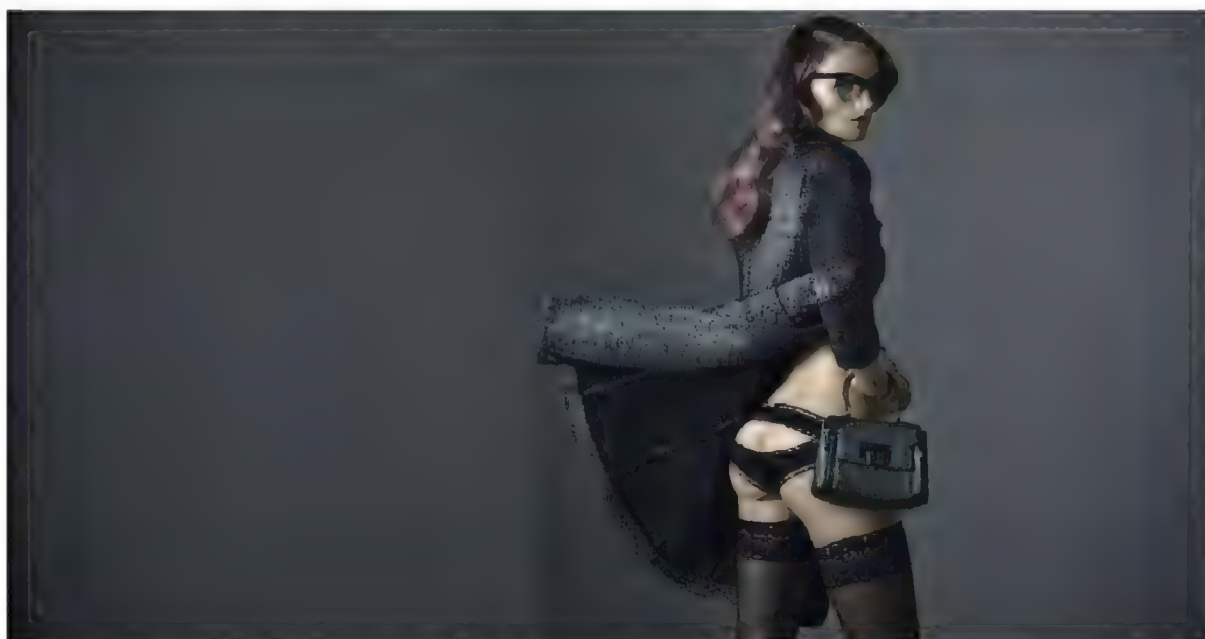
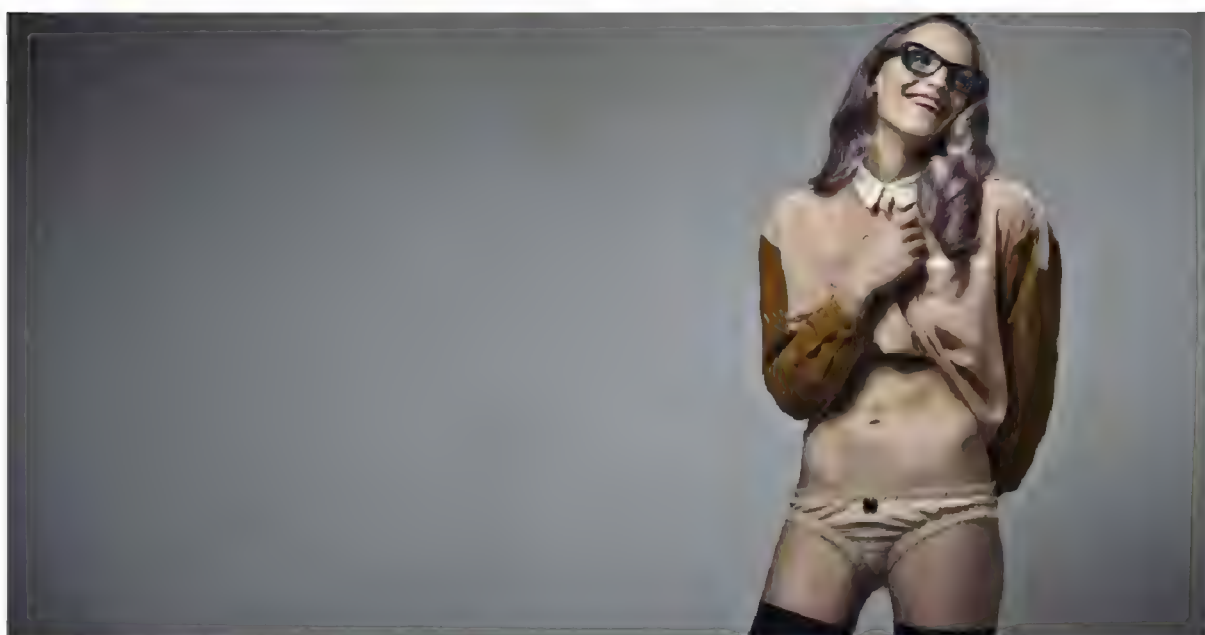
**What would you say is the source of your originality ?**

Each person is distinctive. I'm looking for inspiration within me, without looking at other photographers' work. It's a uniqueness. Everything that I see (I'm not talking only about photographs), everything which is happening in my life, everything which crosses my gaze – stays within me. When I start a photo shoot, I ask myself: what do I want, what do I like? I never try to please others. There will always be someone who will not like your work, and that's not a problem.

**Any last words ?**

I chose photography because it is the best way for me to communicate with others. It encapsulates all my obsessions. I do not make photographs for me.

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# THE ORIGIN OF NUDE PHOTOGRAPHY OR THE BIRTH OF THE PORNOGRAPHY INDUSTRY

By Paul Luro

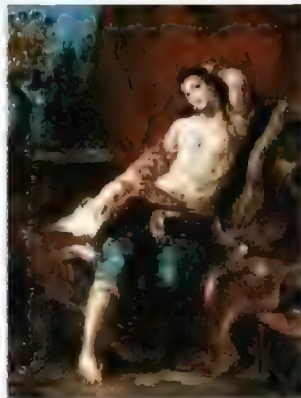
On January the 7th 1839, in front the Science Academy and the Beaux-Arts Academy members, the physicist and politician François Arago, introduces the first photography process of Jacques Daguerre, and presents his first photographs. Those “daguerreotypes” allowed to have a quality and a multitude of details never equaled to date. The prints didn’t deteriorate with time, contrary to those produced by Niepce in 1826. Continuing this momentum and as a logical and natural consequence, the first nude photographs are made. As authentic sources were missing, we don’t really know who was the first nude photographer but we generally attribute the first nude photographs of nude woman to French daguerreotypist Noel Paymal Lerebours, in 1840.

The process is complicated and needs a lot of time and motivation. Each photograph is an original copy as the negative process wasn’t used yet. Those daguerreotypes require a time of pose from 3 to 15 minutes, hence the impossibility to photograph scenes from everyday life or any movement. Because of this lengthy posing time required of the models, the erotic, and even (already) pornographic pictures cannot stage several people or any action but comes down to models exposing their genital parts or the abundant growth of their pubic areas. Surprisingly, those photographs are very expensive and acquired by an audience composed of artists and upper-class people. Owing to their rarity, some pictures can go up to 10,000 pounds.

If thousands of daguerreotypes were produced, only a few

hundred reached us. In 1841, William Henry Fox Talbot, a British scientist, patents the process of “calotype” allowing to obtain a paper negative and thus to reproduce the image ad infinitum by simple printing. This new technology was also used immediately to reproduce nude portraits.

In 1841, the photographic manufacturer Voigtlander releases a new series of faster lens thus reducing the exposure to 1.5 or 2 minutes. A few months later, exposure is reduced to a few seconds thus opening up the field of photography. This decrease of exposure time allows the emergence of a real mainstream market for photographs of an erotic or pornographic nature.



Eugène Delacroix, *Odalisque* (1857)

Paris becomes a business hub. At this time, photographers call on prostitutes, nude models being rare, even almost inexistent, and good moral standards being too strict. This new technology doesn’t go unnoticed. Originally, an “academy” is a nude exercise made by a painter to familiarize himself with the male and female body. Each of his works had to be registered and approved by the French government if the painter wanted to receive the permission to sell it. From now on, nude photographs are registered as “academies” and launched on the market as a learning material and a visual aid for the painters.

One of the first to claim the nude art form was Eugene Durieu. In the 1850s, he is sponsored by Delacroix to shoot some nudes. While a lot of painters

Alfred Cheney Johnston  
*Dorothy Flood with The Mirror* (1920)

perceive photography as a threat to their art, Delacroix was one of the first to recognize its utility. Ever since, a lot of masters found it easier to paint with a photograph rather than with a real "life scene". Photography is then used as a substitute for living models. Those "academies" or "studies" for artists as they were called, are from then on famous for being used by great masters, especially French masters such as Gustave Courbet, with "The Woman with a Parrot"(1866) surprisingly similar to Julien Vallou de Villeneuve's naked Woman in 1853. Gaudenzio Marconi (1841-1885) shot nude photographs for the sculptor Rodin. Many experts consider that Manet's famous Olympia was painted from the photograph of Victorian Meurent, the model Manet used the most.

In 1848, only a dozen of photographic studios existed in Paris. Ten years later, it tallies up to more than 400. Most of them illegally sell pornographic images which then became accessible to everyone. Those pictures are sold next to train stations by sales representative of the time, carefully kept away from prying eyes, sold illicitly. Censorship watches. Produced in series going up to twelve copies they are exported to England and the United-States who are good customers. From 1855 onwards, not one nude picture was registered as an academy anymore and its business still remains clandestine to escape any prosecution. Endowed with an exacerbated commercial disposition certain resellers use the mail to send photographic postcards in opaque envelopes even creating subscription systems. The world opening and the development of a mailing system at an international scale lead on to the pornography business. It regularly happened that there wasn't any film in the camera, the photographer having "forgotten" to put

one only wishing to feast his eyes on. But not all the nude photographers are necessarily motivated by artistic aspirations or voyeurism. Despite this mercantile aspect, many artworks have been created, especially certain anonymous photographs in very large format from the 1950s which reached us, printed on a delicately pleated silk. An elegant naked woman bring us back to Eve or Venus and is perceived through a peephole while a man is represented from the side in a pose reminding us of antique statues. Other photographs were created for medical and legal purposes, ethnological studies, tools to analyze the anatomy and the movement and especially the reproductive systems. In 1900, Wilhelm von Goelden and W. Pluschow reject the pictorial haziness and created nude pictures with a concise and accurate focus. Others are searching for techniques that are as experimental and use reflective distortions and printing techniques to create abstractions.

Then everything strings together and is popularized. Modern photographers like Brassai, Hans Bellmer and Bill Brandt find in the human body an ideal to elaborate visual games and a psycho-sexual exploration. Man Ray embraces surrealism. Frantisek Drtikol tries solarization and nude abstraction. Edward Weston experiments with light and lighting on the body thus creating one of the most expensive pictures on earth. Alfred Stieglitz, Emmet Gowin and many others get their wives to pose. After the 1960 sexual revolution the body becomes a politicized field. The individual and the Arts explore the questions of sexual identity, of sex, Diane Arbus, Larry Clark... From then on, the representations of the naked body are everywhere, on TV, on the internet, in the museums, books and magazines, in advertisement, commercials, posters, invitations, walls of my house...



Editorial Creations

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NORMAL

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Jonathan Icher

— p154 —

*Série*  

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NORMAL

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— by —

**JONATHAN  
ICHER**

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Without wanting to write the most promotionally smooth-talked and hypocritical article of the issue, it isn't a secret for anyone anymore, the editorial board is rather a fan of that kid. Between the hours spent listening to songs for his music project, Queen Mimosa 3, such as Little Cat, Androgyny and Topless (you'd think that this one has been written for us), and the necessary time to analyze his photography editing, we very quickly wanted to work with him. In the issue number 3, we gave him a few pages. But it wasn't enough and we needed more. So when he turned up to suggest a cheeky Fashion series, we accepted without hesitation, with contented smiles, on the verge of having a seizure, excited and yet uncertain of what he would deliver.

At 27 years old, Jonathan Icher has an undeniable talent for convincing, attracting, catching with Full Color HD flashes all the distraught and staggering, deliciously esoteric, working lights. Retouching, editing, music, photo, light, colors, the ideas for the make-up and the props, it's all him. He is a director for a busted concerto. With Jonathan, the world is cuckoo-crazy, off-the-wall, outrageously kitsch and pop, iconically gay after the manner of his own character, wearing a punk Mohawk, a handlebar mustache, a Spice Girls t-shirt and retro sports shoes.

The idea here is to create a series which wasn't really one, where the photos aren't linked together, as a kind of visual fitful reading: no unity of place, space or time; mixing kitsch and modern style, combining inspiration and spontaneity, merging movement and inertia, in a will to transgress established codes, to break with the stereotyped fashion series and the discipline truisms. Not dissimilar to a modern Jean-Paul Goude crossed with Jeff Koons but finally with a wind of novelty, originality, youth and discordant explosion.

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Anastasia Parquet ( <i>Make-up</i> ) Guillaume Simonin ( <i>Hair</i> ) Jonathan Icher ( <i>Styliste</i> )
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*Clarisse*

*Skirt Magali Suzanne  
Hair-do Simon Durand  
Shoes Ingrid Fey*

*Caidy Léna*

*Vest Simon Durand  
Jewelry Shourouk  
Shoes Christian Louboutin*



*Adja Kaba*

*Cap Charlotte Semerdjian*

*Vest & Short Galaxxy*

*Swim-suit Banana Moon*

*Necklace Yazbukey*

*Cuffs Bijoux de Famille*

*Cowboy boots Jonathan Icher*



*Stephen Leroy*

*Mask Arnaud Yves Dardis*

*Body Solveig Ferlet*

*Necklace Yazbukey*

*Cuffs Bijoux de Famille*

*Glasses Ray-Ban*

*Shoes Adidas by Jeremy Scott*

*Stool Denis Castan*

*Olga Iwogo*

*Vest Léa Cellier*

*Pants Thomas de Ruffray*

*Shoes Exclusif*

*Glasses Sky Eyes*





*Clara de Gobert*

*Pouch New Look  
Shoes Ash*









# The nude in 8mm

— MARC-ANTOINE RAVÉ —

« The first time I saw  
a naked woman, I thought  
it was a mistake »

*Woody Allen*

## I- CENSORSHIP

**It is difficult, even impossible to deal with nudity in movies without addressing the topic of censorship. These two are inextricably bound together per se. For, as soon as there is creation there is censorship, with whatever medium. By merely mentioning its name, censorship has a negative connotation, because it may restrain the artist's creativity in his need for expression, censorship occasionally brings out something positive.**

In the first ten years of the twentieth century, cinematographic censorship is institutionalized globally. In 1915, in the United-States, the Supreme Court refused to define the motion picture as a means of expression in its own right. Because of that, the artworks of American producers weren't protected by the 1st Amendment on the freedom of expression. This situation lasted until 1952 (but the Hays code will be enforced from 1934 to 1966) and left the field clear to censors for decades.

This allowed numerous excessive behaviors concerning the final cut and the contents of a movie, through cuts, additions, re-editing, dialogues modifications, subbing of foreign films, refusals to finance or authorize shootings. This phenomenon of censorship on all the continents leaves a bitter taste to many artists and viewers. As in every decision, partiality is noticeable and censorship authorities feel granted with full powers. Endowed with this power, guarantor of morals, it plays the part of the "Thought Police". Wanting to "protect", it becomes harmful to the

artist in his inextinguishable quest for expression. It takes many shapes in each country depending on cultures, democratic or non-democratic governments. The aim often remains the same: maintaining public order, saving the interests of the State - especially in time of war - in order to halt seditious or defeatist remarks, as well as establishing compliance to the established customs. But, if its façade may change depending on national colors, in the end we invariably find the same three themes at its foundation: religion, politics and sex.

The more arbitrary the censors judgment, the less explanations they would give on the selection criteria which gives them all free-reign. No justifications, no problems. But as soon as we remember that censorship is subjective we know it is, by definition, partial. Yet, there are at least two positive points about censorship and it would be wrong to ignore them as they paradoxically preserve the artist's freedom.

Firstly, the producer obliged by censorship to transform his full-length feature film, will use byways to bypass restrictions, he will use suggestion which, when it is wisely used, subjugate the mere explicit image. If it is about a criticism of a regime or a man, he will change the name, or the appearance but his idea will still remain behind this dressed-up reality. One will thus have to read between the lines. But through this, the movie director will have transcended the barriers of stiff-necked morals.

Secondly, certain official censorships (only in democratic countries, let's not bury our head in the sand) paradoxically guaranty freedom of speech and

for liberated expression against unofficial censorships, whether political or religious which may be more restrictive and more violent.

Of course the aim is not to pillory censorship. It is necessary as it maintains a balance between the artist's need for creativity, his desire to express his ideas and a certain moral shared by everyone. It is an integral part in this balance which accompanies the process of creation. But the artist in every sense of the word isn't here to butter up to people. He isn't here to set up the censors ideas. Through his work, he arouses people's reflection, our own questioning, and the very idea that we can perceive things differently. Through reflection we come to doubt: « what was right yesterday could end up being wrong tomorrow ». We saw that after the 60s, mentalities evolved in the Western world, certain things that couldn't be shown in movies such as nudity, sex scenes and violence are now shown. This proves nothing is absolute. Man evolves and so does his thoughts.

## II- REFLECTION ON THE NUDE AND ITS USE IN THE MOVIES

**Seeing actresses and actors being in their birthday suits on the screen isn't a new phenomenon. We find them in every kind of movies, from sci-fi (the three-breasted woman in *Total Recall*) and horror movie ( *Halloween*) to thriller (*Pulsion*) and comedy. Should nudity on the screen be reduced to voyeurism, to a mediocre satisfaction of our Eros drives? Yet nudity is a limitless form of artistic expression as it allows to show different aspect**

of humankind: bareness, fragility, strength, vulgarity...

The nude can express many ideas at the same time, it can convey a message, be used to shock or only because it can be shown on the screen fulfilling the purpose of what a bad screenplay doesn't manage to do: maintaining the viewer's interest. Or even it can be used for propaganda purposes. Leni Riefenstahl uses pictures of young naked people in *The Gods of the Stadium* (movie shot during the 1936 Olympic Games). The film director evokes this leitmotiv through young people's athletic bodies which correspond to the esthetic canons of the regime that we will find again in the propaganda material of Nazi Germany. This idea that the German man coming from the so-called Arian race is superior, that he is a *Übermensch* (super-man) and that it is part of his duty to stay in shape. The obsession with body image is the cornerstone of the Third Reich Pan-Germanist and racial system of thought. Arno Breker's work proves that sculpture was, as was the cinema, called to help. Here, nudity serves as an ideological vector, a more seductive and insidious way to convince the crowd. When it comes to masculine nudity, it can be found (rather generally speaking) in the prison film. What could be more natural as the convicted man is deprived of many of his rights, of his freedom, he doesn't own anything anymore, he is in the most complete deprivation. If we take the example of Nicolas Winding Refn, nudity plays a part in its own right in his narration and gives key elements concerning the character's psychology. In *Branson*, Thomas Hardy is often naked but it isn't insignificant. He takes off his clothes as he is about to face the prison personnel. Thus naked, he makes it difficult for the guards as they have no control over him. In one scene, he takes a guard hostage in his own cell, he forces him to cover him with butter so that the other guards will have an even harder time handling him. Nudity has a meaning here, it says a lot about the thought process of the most violent convict in Great-Britain. Branson spent almost his entire life behind bars and it wasn't his first try. He loved fighting and knew about the correctional intervention strategies. We thus conclude that he was ingenious, he took into ac-



count the psychological aspect of the fight and the fact that clothing surely had an impact on the opponent's mood. His bareness also implied that at the moment he abandons his clothes, he by then abandons his humanity, only existing through his fists and feet, i.e. what allows him to beat. He uses his speech only to insult his opponents. There is a quote that says: "Being naked is being speechless". The Danish director brings, maybe without knowing, an illustration of this. In a little different way, in *Hunger* from Steve McQueen, nudity is used as a symbol of struggle. The body of the IRA convicts is used as a weapon and a means of expression. They stay naked as they refuse to wear the common law prisoners uniform and thus to be assimilated as such. To accept this uniform would be to confess that their struggle isn't legitimate and that they are bare criminals. Here, men are naked because it is the only means left they have to fight. Regularly, in Brian De Palma's movies, we find strongly erotic female nude scenes. At the beginning of *Carrie*, in the girls locker (a high-schooler's fantasy as old as the world), Sissy Spacek is taking a shower, the camera observing her each and every moves. As a viewer, we feel a little like a voyeur until a dash of blood appears. Carrie is having her periods for the first time, her classmates take advantage of this opportunity to make fun of her one more

time. Nothing is done for free here as this scene initiates the story. It is similar in *Dressed to Kill*. In the opening scene, we are watching Angie Dickinson taking her shower and we learn a lot about her character at this instant. She feels left out by her husband, comfortably settled nearby, shaving, not even glancing at her. We feel her marriage is on the blink which leads her to have an affair with a foreigner that same day. If eroticism is anchored in De Palma's films, it is also perfectly controlled, it brings the character depth, it has a more or less direct impact on the story. And if the woman gets willingly undressed in his full-length feature films, one mustn't make the mistake of thinking she's here only to be beautiful. With him, female characters have many reading standards. He films the woman as well as James Ellroy writes her. By the way, we don't come across this mythical *Femme Fatale* escaped from the Film Noir with her changing physiognomy in his full-length feature films by chance. All of that integrating from time to time the baroque and sensuality of Giallo. Many have chosen the nude as a means for expression in itself, sometimes to shock like Lars Von Trier for the last couple of years with *Anti-christ* and more particularly in his latest film *Nymphomaniac*. The naked bodies we see are those of the actors themselves. Concerning the sex scenes they are played by actors and actresses of adult

movies. Some may have been outraged that a film like that has been released in theaters considering it is no more, no less a pornographic film. One has to remember who we are dealing with. Lars Von Trier is a troublemaker who, armed with his camera will do anything to shock the bourgeois. He shoots bodies in an abrupt almost mechanical manner. The goal of the pornographic film is to arouse the senses. With *Nymphomaniac*, we are rather disheartened as it isn't a pornographic film in the strict sense of the term. One must recognize the director's risk taking whether or not we like his films. And if shooting nudity is shooting sex, let's just go for it. Nevertheless, we can be reassured by thinking that if a movie still shocks in the 21st century is it a good thing, as art still has an influence in our society and thus, it is not completely screwed.

It seems important not to forget HBO's shows as today films and series are too intertwined to keep the productions of the famous American cable channel quiet. Violence and sex are present in almost all of the series proposed by HBO: *Rome*, *The Sopranos*, *Game of Thrones*, *Boardwalk Empire*, *Oz*. But nudity isn't as gratuitous as we could think, it perfectly slots into the respective narratives. In *The Sopranos*, Tony uses the "Bada Bing"- a striptease bar run by his consigliere - as his headquarters. Nothing exceptional, the *Cosa Nostra* having always invested in places where there is money to be made, such as the sex business. In *Roma*, the male and female nudity is ever-present. Simply because we are in the Ancient Rome, an era during which Judeo-Christian morals and modesty didn't exist, modesty wasn't a concept in fashion. With HBO, violence and nudity are employed in coherence with the narrative. Add to that some talented actors and solid screenplays, and you get a pure product of the channel which many would like to imitate but will never be able to equal. Besides, it is sometimes true that we use partial or total nudity outrageously. To the point where, the very ideas that nudity should convey are almost systematically neutralized. Finally, gratuitous nudity is used as a camouflage for poor visual esthetics and gapping penury in



the script in a great number of poorly made feature films. The production company Asylum has made it their number one priority: has-been actors (or has-never-been), cheap visual painful-to-watch effects and young women in bikinis. On the other hand, in the horror movie, more specifically in the slasher genres, we also find an immoderate use of nudity, according to the genre's etiquette, young people gather on the edge of a lake, in a forest or in an old frightening house. The slaughter scene inevitably follows the sex scene when Thanatos meets Eros. Michael Bay is often considered as a misogynist director who might have hired Megan Fox only for her physical attributes, but he takes full responsibility for it. He never wished to become the next Peter Bogdanovich, he makes pure entertainment, manufactures monstrous explosions, sprinkling some approximate special effects and showing women in bikinis. This recipe was a hit, with eleven films shot, four of them being for the *Transformers* franchise and the very entertaining *Pain and Gain*. If a film isn't an industrial product which calibrates itself the same way anything does, it still is a product. So, of course, the "geniuses" of this cinema factory are more eagerly busying themselves to make their product attractive and to sell it no matter how. The end justifies the means, hence the use of the never-ending clichés whether it's about old-fashioned romance, good morals, a

world saved for the umpteenth time by the US of A. We then use the female nudity in a purely advertising tool.

It is clear that we don't show a naked man or a naked woman in the same way as the audience's response isn't the same. That can be explained simply, we live in a phallocratic world, those who control the cinema factory are men, most of the reputed directors are men, 'nough said! Of course, we will see more naked women than naked men on the screen. Some consider it simplistic for the woman and this idea needs to be slightly modified, remembering that being naked doesn't take talent away from an actress and can even bring something more to her interpretation. The nude is put forward because it adds an esthetic aspect to the movie.

Today, we talk about a hyper-sexualized society and it is said that if the nude is vulgarized by society, directors managed to restore its respectability. The arguments defining the nude as vulgar, pornographic or voyeuristic are often only based on a moral and non-artistic point of view. One has to learn to see beyond that: nudity is natural, we were born naked. A naked woman is thus the expression of natural beauty, without any artifice. Nobody will be blamed for watching a sunset or the starry sky simply because it is beautiful. The "weaker sex" never appeared as strong as when it was naked.

*Brigitte Bardot, Michel Piccoli dans Le Mépris de Jean-Luc Godard. 1963. © Rue des Archives. RDA*







# ALEX ALDEGHERI































# MISS ANIELA



Normal  
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Biography

MISS ANIELA





Let's enter in the world of dreams and elegance with Miss Aniela, aka Natalie Dybisz, a London-based young photographer from the Applied-Arts and fashion. The artist combines the Baroque aesthetic and the instructions of the commercial work to sign here a captivating and fascinating artistic direction.

Her career starts in 2006, giving a go at self-portrait. Since then, her work has been shown in many international exhibitions and published in media throughout the world. She is the author of two books on photography. From now on, she continues her projects on fine-arts, still based on surrealist fashion, on top of business missions.

Although being a nude photographer (and posing as her own model), we deliberately selected her fashion-oriented work "Surreal Fashion", more spectacular by its intensity and opulence. Surreal Fashion is the encounter of fashion and art, of beauty and absurdity where Haute-Couture collides with chaos, hanging in a dream land, surrounded by "glamorous" worlds, by opulent surreal characters going from the sublime to the peculiar. Each photograph offers an optical illusion of Haute-Couture where antlers could be seen as hung canvas, ribbons turn into birds, and seas spread their doors opened for tiny men, perched on the waves' highest peaks. Those photographs have been taken everywhere around the world, from French castles to classical English homes. A lot of pictures have been inspired by classical masterpieces of the 16th century, spreading them to offer a new modern world. Animals, birds, seas and boats mingle together the new and the old; merging modern fashion with touches of bygone days. A limited number of Miss Aniela's special edition prints is available on the gallery: [www.saatchiart.com/missaniela](http://www.saatchiart.com/missaniela)







**Could you describe your style, like a good friend of yours would describe it ?**

Playful, a bit mad, occasionally humorous, an undercurrent of sensuality, usually colourful, and usually always with an element of surrealism - sometimes subtle, sometimes bold.

**Your main characteristic ?**

I mentioned boldness before, and I think this is the word that comes up all the time from my first pictures to now. Whether in the days when I shot myself, or now when I shoot models, there is something always unavoidably bold, no matter how much I might try tone things down or apply an influence from someone else. I am drawn to colourful popping palettes (somewhere in an image, if not always all over), deep contrast, even a poster-paint like aesthetic to many images. Or the action going on in an image will be bold - levitation, or animals inserted from paintings, or a nude woman with surreally multiplied nipples like the invasion of an ants' nest. Whether my images are self-portraits or fashion; colour or monochrome, high or low production, there is always some element of boldness (rather than the pastel wallflower of delicacy that is in many other photographers' beautiful work) that if I were to cautiously suggest is my 'signature', that would be it.

**Places / Historical periods that inspire you ?**

I generally like old houses that retain their original identity, they may be full of texture, history, scale... they might have hand painted murals and wallpaper, and just generally something 'extraordinary' that is not clinical or too practical. In my Surreal Fashion series I directly take from paintings and the ones I find the most inspiration in are typically Dutch still life masters, seascape painters, and paintings of animals for example Melchior d'Hondecoeter (17th

century). There is something simplistic about the paintings of still life and hunted animals yet also beautiful and intriguingly lit well, and I love it when this strikes a synergy with the tones of my own photos in the way I process them. That is how they come together when I create a new piece. Your favorite couturier / fashion designer.

I do not so much take an interest in fashion itself. I am interested in whatever looks good in front of my lens which may be an designer dress or an inexpensive homemade one, as long as it has character, texture, volume and something to offer the final image. In our own sartorial creations we do take inspiration from well-known designers like McQueen and Galliano and I also like working with stylists who think big. But it is always more about the art and not the names and labels.

**What do you hate about photography ?**

Sometimes I hate a lot about it. The obligation of having to make something 'real' in order to pictorialise it, unlike in paintings and other art that does not require models. Also the technological side of it can be cumbersome and frustrating, working with equipment to facilitate the vision. I also dislike the limits of the camera and how it often takes so much effort simply to recreate how something looks to the eye, but that problem is inherent in all art forms. What keeps me motivated is the relative immediacy of photography once you have all the subjects in place in front of you, and overcoming all the aforementioned challenges lends a sense of achievement, for if it were easy, then that feeling would not be so.

**Why blend the real with the surreal ?**

Sometimes I am not sure. Even in my work before Surreal Fashion, there was plenty surrealism in my self-portraiture. It is not so much that I was determined

at the shooting stage that I would later transplant something onto the image to make it 'surreal'. I find it hard to force an image in a certain direction. But I just found that surprises would happen in the post-stage that gave me pleasure and the image a feeling of completeness, as if it goes beyond the banality of the image captured. I understand there are many points and purposes to photography and I appreciate documentary, untouched images as much as I do also like highly composited and polished images. But I have learnt through the years that my own favourite niche, at least for my main portfolio and 'raison d'être', is the latter.

**What is your vision of nude in your photography ? And how do you use it ?**

I love and hate nudes. I love the simplicity of stripping down a subject to flesh and contours, with no distraction of clothing, in line with their natural self, uninhibited. I also like the bold message, especially for women, that 'this is me' whether you like it or not. But what I also hate is that often the subject, especially if it's a woman, becomes confused even subconsciously about what the purpose is of being naked in a picture to be shown to others. She learns how to pose to look attractive to what is usually exclusively the male gaze, however much she tries to challenge that. And if she does try challenge it she might become ashamed she does not look as lovely and flattering than if she sucked in her stomach and looked flirtatiously at the camera. Our patriarchal cultural indoctrination is in our bones. There is also something that is just often a bit off-putting about seeing someone's body unclothed, warts and all. Often we'd rather the nipples and genitals just be covered like a Barbie doll's body is a clean smooth curved line at those zones associated with copulation and defecation. Often

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## Conversation with MISS ANIELA

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I will take nudes and flick through hundreds of unflattering angles of big knees, wide angle feet, mottled flesh and embarrassed crumpled mouths and think, where is the magic image? Then you find the magic image that makes up for all the frustration, the shot where everything looks in the right perspective, the right mood of confidence, the right ratio of covered/uncovered, the energy - or sense of static calm - that transcends the banality of the subject taking off their clothes for your camera like a flasher, instead becoming a character in an unwritten movie. And the best images will always be those that put a question mark over whether the subject is exposed for the viewer's titillation or not, in fact it becomes a side issue.

### **You're on many of your pictures, are you, your own muse ?**

My first few years were nearly all self-portraiture and that was my 'go-to' thing for many reasons. A natural evolution has brought me to a place where I now rely on models for my visions so I can stay on one side of the camera and direct women with physiognomy and heights that excel and diversify my own. I have also found this opened up a new world of interest beyond the commercially-esoteric niche of self-portraiture. With styling, costumes, make up and the whole theatre of fashion production, I enjoy having more of a playground to run wild in, though it also brings its own challenges different from doing it all privately yourself.

### **What makes you angry ?**

When people do not think for themselves or look deeper into things, when I see independent thought criticised. And, in general, humanity's abuse of the planet and how we are all trapped into a cycle of having to abuse it to make a living too.

### **Your greatest ambition in life ?**

To do something meaningful, useful and helpful to others, whilst also enjoying the aesthetics of art, the beauty of nature, the pleasure of food. To be able to help my children to forge a meaningful existence for themselves.

### **What makes you get up every morning ?**

The little things: tea, birdsong, the cats, dressing gown, internet...I am pregnant, so in a short time, it will be my baby who has me up regardless !









“

IF THE DREAM IS A TRANSLATION OF WAKING LIFE, WAKING  
LIFE IS ALSO A TRANSLATION OF THE DREAM. *René Guénon*







# MARIO TESTINO

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*In Your Face*

“

**My pictures  
are my eyes.  
I photograph  
what I see, and  
what I want  
to see.**

*Mario Testino*

”

**F**or the first time in Berlin, the Staatliche Museen zu Berlin shows off the work of the famous photographer Mario Testino by presenting the full range of his photographic work on 125 images, his most provocative images. The exhibition explores and celebrates the innovation and diversity of a photographer that evokes elegance, irreverence and contradiction.





KATE MOSS, LONDON, VOGUE ITALIA, 2006. © Mario Testino / Bitte beachten sie die anhängende Please respect the enclosed terms and conditions.

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# Focal *by* Normal

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## FLOS TABLE GUN BY PHILIPPE STARCK


The Flos Table gun celebrates its 10 years of existence! This cult object belongs to an incredible collection of direct light lamps. Imagined by Starck, this lamp is made of die cast aluminum with a galvanic finish, with a dimmer switch. Available in matte black plasticized paper shade with an internal gold silkscreened or white with internal silver silkscreened, the dimmer will allow a nice contrast with the strong base of the lamp.

[www.flos.com](http://www.flos.com)

2100 \$



## GALLIA

Paris emblematic beer from 1890 to 1969, Gallia rises again forty years after closing down thanks to two passionate entrepreneurs, Guillaume and Jacques. Gallia has the ambition to arouse the gustatory curiosity of the Parisians offering a beer still little known in France, with creative recipes with perfumed malts and intense hop. A new Parisian brewing scene for an array inspired by the biggest brewing regions in the world. You will find them in many bars and restaurants in Paris. 



## LD 130 THE CONCEPT BOX

The LD-130 is the latest little high-tech design gem of The Concept Box, a desk specially conceived to plug in a laptop with a flash drive without seeing any wire. Let the internal sound card do the work for an exceptional sound quality. Equipped with 6 speakers and an integrated subwoofer, the LD-130 will surprise you. Made only of noble materials, The Concept Box proposes a whole new finish in solid oak bringing a whole new dimension to the LD Series while keeping the values and a line specific to the brand's DNA.

1830 \$



## DAVID DREBIN

In a unique way, David Drebin's work combines voyeuristic and psychological points of views. He offers to the spectator a dramatic glimpse of feelings and experiences that many of us have probably felt at some time of our lives. A graduate of the Parsons School of Design of New York in 1996, David Drebin quickly made a name for himself as an internationally successful photographer.

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© The Morning After by David Drebin, Me and Me, 2008, published by teNeues, Photo © 2010 David Drebin.



95,00 \$



## MOLECULA LAMP

The Molecula is a functional lamp which can be used as a partition or a table lamp. The geometrical lines and the skeleton structure produce a light within the sculpture. Using 3 thin strips of LED, dissimulated in sophisticated lines, it creates a day light and a night light. The lamp can be placed in any direction and thus is adaptable to its user.

*Hand-made*

Dimensions: 23 x 15 cm (base) x 35 cm (height)

12v LEDs: 48W

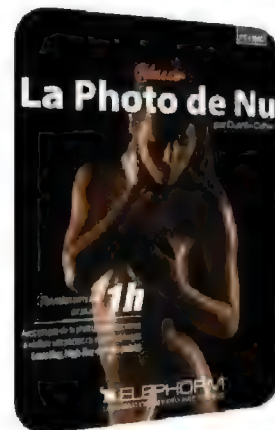
120° angle

Price on demand

## SUCCEED IN NUDE PHOTOGRAPHY

Nude Photography is without a doubt one of the most complex subject to tackle. In this lesson on artistic nude, you are accompanied by **Quentin Caffier**, professional photographer in 4 practical trainings: nude in natural light, High Key technique, Low Key technique and Three Points Lighting technique, particularly used in Aubade's advertisements. On top of all those technical notions, the author also delivers his stuff on how to find models, how to orient them during the shooting and some important legal notions on the pictures management.

55,00 €

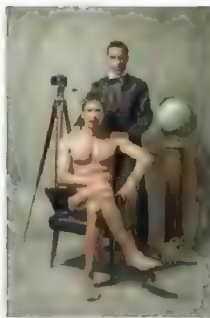


DISCOVER THE NORMAL GALLERY :

- Find the artists of this edition and their exclusive works in the new online Normal Gallery: [www.normal-magazine.com](http://www.normal-magazine.com)
- Exclusive and unique Polaroid, rare photos, limited editions numbered and signed by the artist. Accessible from 200 euros.



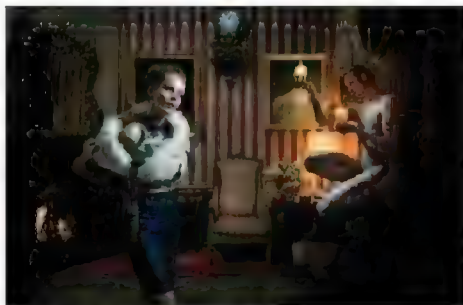
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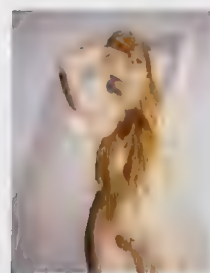
Pato Rivero ©



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Jonathan Icher ©

The artwork is signed and will be sold with a certificate of authenticity signed by the artist, in the front or in the back of the work or on the given certificate. The limited editions are individually numbered. The prints are done by the photographers themselves or printed under their surveillance by a specialized and professional lab.

The Normal team closely collaborates with each photographer presented in this gallery, most of them became friends. Throughout the years, we have acquired a privileged relationship with the most talented actors of tomorrow's photography. We therefore display only artwork that touches us from the artists with whom we have a link through our publication.

*Please do not hesitate to contact one of our artistic advisors if you have a question concerning the work or the artist. All the photographs proposed on our website have the fiscal status of work of art.*

[www.normal-magazine.com](http://www.normal-magazine.com)

# ROOM WITH A VIEW



Artiste : Marco Sanges

In our wish to interact with the reader, we are open to any editorial content, whether photographers, models, creative or designers. We support ideas, projects articulated around three themes : art, fashion and nude. We want that all, inspired amateurs, passionate and professionals can access this window, open for you, in the name of art. Do not hesitate to send us your best shots or your books at this address: **redaction@incarnatio.fr**



Artiste : Alex Aldegheri  
Modèle : Refen Doe



Artist : Michael Taylor



**Artist : Baal Hammon**  
**Model : Bianca**



Artiste: Memories of Violet  
Modèle: Floriane Mailley





**NORMAL Magazine**  
Maison d'édition : Incarnatio  
22 rue vicq d'Azir, 75010 PARIS  
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[www.normal-magazine.com](http://www.normal-magazine.com)



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*Models : Beladona & Karla Rodrigues Pires / Make Up : Anaïs Frezet  
Photograph : Nilakantha / The NORMAL staff at Invalides*

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ISSN number 2272-0596

numéro ISSN 2272-0596





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